

Armenian Art

By

Jean-Michel Thierry

Principal Sites by Patrick Donabedian
with the assistance of Jean-Michel and Nicole Thierry

Translated from French by Celestine Dars

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Prelacy of the Armenian Apostolic Church of America
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FOREWORD

The study of Armenian art has been expanding rapidly in recent years. Monographs and publications have been contributing to a wider knowledge of the work of a particular artist, area or province, yet the last general survey of Armenian art dates from 1977, so the time was right for a reassessment in the light of the monuments and works of art that have been discovered or studied since then. This is exactly what Dr. Thierry has now done in this handsome work. He has visited all the historical lands of Armenia and Cilicia where the Armenian kingdom flourished in the Middle Ages. His explorations, as well as the documents he has brought back, are all the more precious since very few Armenians now remain in some of these areas, and their churches threaten to collapse for lack of repair. Accordingly, in the second part of the book, Patrick Donabédian has written a series of clear and precise notes to accompany the illustrations of Armenian buildings, some of them now in an advancing state of decay or altogether gone.

Although it centers mainly around architecture, Doctor Thierry's study does not neglect sculpture, wall paintings and painted manuscripts. Numerous color reproductions (more than 185) help us further to appreciate the sophistication and quality of these paintings and illuminations. The wealth of the photographic record, almost 900 pictures in all, makes this book a work of scientific reference which also conveys a vibrant image of the richness and variety of Armenian art.

SIRARPIE DER NERSESSIAN

PUBLISHER'S PREFACE

In 1919, Paul Valéry, in his La Crise de l'Esprit, sent out a widely heard cry of alarm. Invoking Elam, Niniveh and Babylon, he wrote: « We, as civilizations, now know that we are mortal. » We might well assume that he was not concerned about Armenia, not at least as a civilization: it was then thought of as a mere province straddling several frontiers. This conception is obsolete. We now know about the civilization of the Armenians, and recent studies have allowed us to outline its essential characteristics.

Perhaps the most important of these is its permanence and longevity, despite the historical and territorial vagaries of this people. From the 4th to the 18th century, Armenia resisted invasion and absorption, relaying through its art one of the most beautiful manifestations of its identity. This land, overwhelmed by disaster, halfway between East and West, has produced remarkable and original architecture, paintings and carvings whose quality and importance are comparable to the most celebrated of Western styles.

Armenia is the frontier between two worlds, a thoroughfare and a land of exchanges much coveted by neighbors tempted to expand their own territories. Greeks, Romans, Persians, Turks, Arabs and Mongols, all at one time or another tried to invade it. Some, alas, succeeded. Armenia was the first eastern land to embrace Christianity following the conversion of King Tiridates III at the beginning of the 4th century. In the final analysis, its alphabet and language, together with its faith, have been its powerful binding agents.

The making of a book is akin to a journey. It has its peaks, its moments of discouragement, its emotions and problems.

We approached this book slowly, uncovered it step by step and became deeply involved with it. No part of it was ever straightforward or obvious. Just as in those mountainous countries where one has to walk for miles before reaching the chosen spot, we had to wait months for the photographs we needed to illustrate the authors' text. Our first impression of surprise has remained. Surprise at the severe and austere beauty of the architecture. Surprise at what we could see of the scale of the country, at these wild volcanic valleys burnt by the sun, at skies of such intense blues that they seemed at times excessive, surprise at such immense and empty landscapes. Everything was strange. But in spite of the ruins, the forgotten frescoes and the hammered faces of the sculptures, everything we saw breathed a monumental strength.

If the architecture and sites were a complete revelation, the same was not the case for the manuscripts, which are better known in their technique and iconography. Here and there among them some things were familiar. Some were more « Irish », others more « Persian », others were surprisingly « Byzantine », « French » or « Germanic », whilst remaining resolutely Armenian. This is an art difficult to place in strict chronological order. It is as if time had not been at work on the evolution of its shapes and patterns: 14th century buildings and paintings were found to be as primitive as their 6th century predecessors. This has been a continuous theme in the conception of this book whose text keeps to a rigorous chronology as it unfolds the great milestones of Armenian history.

The pre-Arabic period spans the conversion of the land to Christianity by St. Gregory at the beginning of the 4th century to the end of the 7th century. The 4th-6th centuries are an essentially formative era, when small churches are built on a central plan directly inherited from pre-Christian constructions. There are little or no sculpted decorations: just a few simple geometric patterns have remained through the centuries. The 7th century, a veritable Golden Age, is of an exceptional artistic wealth, even though, with the imposition of Arab rule, it is at a time of trouble and uncertainty. Churches are built in greater number and they are larger in order to accommodate the increasing number of faithful. Sacristies and martyriums are added to them.

At the beginning of the 8th century, the Arabs stiffen their rule over the Armenians. A climate of fear settles in and artistic activities wither for nearly a century. This is followed by what is sometimes called the First Renaissance, spanning the 9th to the 12th century: this is the Age of the Kingdoms. They are scattered, which in some cases results in a true provincialism. While they do not forget their own roots, the Armenians are adopting elements from the Byzantine and Arabic arts. New forms of plastic art appear, especially those characteristic stones, the khatchkars, either votive or commemorative, which are erected in the open or near religious buildings.

The Age of the Feudal States lasts from the 12th to the 15th century. An intense artistic movement, especially in painting, develops in Cilicia, an independent province of northern Armenia, while southwestern Armenia, under Turkish domination, restores more than it creates.

Finally, the Modern Era includes the 17th and 18th centuries. (In the 15th and 16th centuries, war, looting and famine prevent any sustained artistic activity.) As early as the beginning of the 17th century, however, what might practically be called the Last Renaissance takes place, mainly thanks to a durable peace between the two neighbouring states, the Ottoman and Safavid Empires.

In the light of this historical framework, developed and enlarged in the text, we would like to mention some of the things we found most moving and surprising.

To begin with, there is the prehistoric stele from Mount Gefam, a smooth, dark stone on which is carved a ram's head. Lines and volumes are reduced to an essential minimum. This Bronze Age megalith radiates strength, intensity and mystery. However, nothing about it is fundamentally different from similar stones in Corsica, Brittany or Great Britain. There is nothing very peculiar either in the superb bronze head found near Erzinçan and now in the British Museum. This handsome face of the Greek Venus is not yet typically Armenian, no more than is the Ionic temple of Garni, dedicated to Mithra. This is pre-4th century; the Greeks and Romans have left their traces and landmarks. The turning point is found in the church of the Mother-of-God at Astarak. This robust and simple building in the shape of a cross with a single dome heralds the birth of a style repeated over the years in spite of other influences. The princely figure from Ateni is another typical example. With its feet firmly planted wide apart, it is carved into the very wall of the church of St. Sion. It is as austere and abrupt as the building surrounding it. The face chiseled away in large blocks, the cape fastened by a fibula and even the oriental ornaments of the robe, all testify to the 7th century Armenians' understanding of stonework. Hues ranging from the purest white to a deep black and, in between, ochres and a whole gamut of reds: this is the sort of stone which they skillfully manipulated to create a veritable mosaic of contrasts and juxtapositions.

Practically no trace of any palace survives. We know they were both numerous and sumptuous and that the cupola of the Ardzroumi palace at Alf'amar, now completely destroyed, « shone with the radiance of its gold ». The church has survived, which is fortunate, for its iconography is riveting. It includes a huntsman running after a hare, another shooting an arrow at a wild beast, a king squatting in the oriental fashion. Sacred and profane scenes alternate: there are prophets, the Virgin and Child, Abraham's sacrifice, in which the father holds his son by the hair as one would a rabbit before slitting its throat. Birds, animals, foliage and leaves are all rendered in very shallow bas-reliefs of an austere and original style. The naive and astounded-looking faces are similar to those found inside the church on the walls of the apse, where the Apostles and Christ entering Jerusalem are vigorously drawn in a strong black line.

Ani, the city of a thousand and one churches, was more beautiful and wealthy than Alf'amar. Sirarpie Der Nersessian recounts how Queen Katranide presented the cathedral with « tapestries of crimson flowers, woven with gold thread and painted in many colors, and with the most lustrous gold and silver vessels, all of which rendered the holy cathedral of Ani as resplendant as the heavenly firmament ». Under the dual influence of feudal families and priests from the Byzantine territories, the country flourishes in a time of relative peace. This is the Age of the Kingdoms. Monastic life blossoms, with the church of Halbat and the cathedral of Ani as handsome examples. Looking at the portraits of the church's benefactors sculpted in the façade, we see stocky bodies, heavy, smooth capes and the heir to the throne's turban stylized to the utmost. There is no superfluous detail, just simple plans offset by a dark background. We could not help responding to the resolutely modern character of something so redolent of the work of contemporary artists such as Brancusi. And the figures reproduced on the flyleaf of a Gospel dated 1064 brought to mind the theatrical costumes designed by Fernand Léger. The sharp freshness of the colors, the sophistication of the decorative effects, the deceptive naivety of the forms in the framework of this theatrical scene; in short, the setting of this manuscript struck us as surprisingly modern. But not all the manuscripts are in this popular and naive vein. Apart from this style firmly rooted in its regional environment, there is a sophistication, more susceptible to foreign influences, of which the majestic, solemn and grave manuscripts from Cilicia are excellent examples. We could mention, in no particular order, the Nativity, austere as a stained glass, from the so-called T'argmanac'ac'vank' Gospel. A range in color of blue to grey is intensified here by few discreet touches of red. In the center the Virgin is lying by the Child's side, welcoming the Magi. The landscape is suggested by Cubist shapes evoking a land of stone and rock. Or the Crossing of the Red Sea, by the painter T'oros Rostin, for example; a remarkable composition in two large blocks: the Egyptians on one side and the Hebrews on the other. Offset by a gold background between the two blocks, the deep blue diagonal of the sea ripples with small, white, spiralling waves. The Egyptians are to the left in tight mounted ranks, their lances held upright as in a battle scene by Paolo Uccello. To the right, behind Moses, the Hebrews look back. Among them, some of the women play tambourines. As in a cartoon strip, the various episodes of the story are shown as they unfold.

The portrait of the royal family found in Queen Keran's Gospel is another example. The top is classically Byzantine. It represents Christ enthroned on a blue circular background. Flanked by the Virgin and St. John the Baptist, Christ is blessing the king, the queen and their five children depicted below, receiving the benediction with open hands. The bearded king is obviously not a young man. The queen is dressed in rich and refined garments. These are no longer stereotypes but real portraits.

These are much more than provincial works: the wealth of imagination, the power of expression and the elegance of the drawing in these pictures assure them of a significant status among the world's paintings.

There are very few freestanding sculptures in Armenia. One of the two superposed tympanums of Amaḡu might be considered as such. They are of two different styles: below are the Virgin and Child enthroned on an intricate background of interlaced foliage; it is more an engraving than a sculpture, a lacework in stone. Above, and in a clearly different style, the second tympanum represents God the Father holding in one hand the head of Adam with the dove of the Holy Spirit hovering above. To His right is

Christ on the cross with the Virgin and St. John. Also depicted are the Creation and Sin Redeemed by the Cross. They are at once impressively and clumsily rendered. We find the same primitivism in the upper tympanum of the monastery of St. Bartholomew of Aġbak, destroyed in 1966 by an earthquake, although the style is quite dissimilar: Central Asia is not far away and the influence of Iran and Mongolia is manifest.

We cannot discuss sculpture without mentioning the khatchkars which are scattered all over the country near churches as well as embedded in their walls. All bear the symbol of the Cross. Some commemorate battles or historical events. Others are engraved with the names of those to whom they were dedicated. They constitute a marvelous inventory of forms: foliage, animals, palmettes, linear or knotted interlacings, frets, circles and diamonds. Their surfaces, completely covered with fine carvings, mostly carry representations of the Crucifixion and occasionally a Descent from the Cross. Very beautiful examples are to be found between the 11th to the 18th centuries. They are a rallying point for a people united by a symbol of a common faith.

We should also consider the work of the Armenians in Iran: the citizens of Julfa, forcibly transplanted into a suburb of Ispahan, have recreated there a rich and dynamic community, the New Julfa. Among its most handsome work, apart from certain manuscripts, we could mention the ceramic tiles which are close in style to the wealth of Iranian art.

There are always gaps in the history of a people, like pieces missing from a large jig-saw puzzle. Split within its borders, in a state of diaspora, Armenia ran the risk of losing its identity and vanishing altogether, were it not for its art, a faithful witness, solid as a rock, a truly symbolic language which has been learnt by heart and remembered. In spite of upheaval and destruction, its lessons have been handed down as a concrete expression of a will to survive. Malraux said that art is a means to outlive, an « anti-death ». Armenian art is a further shining but unrecognized proof, if one is needed, of that strength we see in mankind when it is forced to protect the very essence of its soul in order to live on.

ANNE DE MARGERIE

AUTHORS' NOTE

For a book such as this one, which we wanted to be as comprehensive as it could possibly be, co-operation from many quarters was essential. It has indeed been offered and we would like to express our gratitude to all those who have assisted us in one way or another. Firstly, I would like to thank my wife, Dr. Nicole Thierry, who joined us in all our travels in Turkey and our expeditions to the U.S.S.R., and who also agreed to take part in the preparation of the text which deals with iconography. I am also much indebted to my friend M. Dupin, architect and companion during our first travels. He has drawn up, often in the most difficult conditions, the plans of the numerous monuments which we have published together.

I wish to express our gratitude to my teachers, Professor A. Grabar, who introduced me to Eastern Christian art, and especially to Miss Sirarpie Der Nersessian, who never tired of advising me and who has agreed to check the parts of this book covering the illuminated Armenian books. Many thanks are also due to M. J.-P. Mahé, my tutor in Ancient Armenian at the Institut Catholique in Paris. His studies have enabled me to include a survey of medieval Armenian literature without which it would be difficult to understand the art. Several of my foreign and French colleagues have willingly and warmly responded to my requests for information and documentation. I am also indebted to our Italian friends P. Cuneo and A. Alpago-Novello, and to our Russian colleagues, especially M. Hasrat'yan, Mrs. E. Korkhmazian and H. Habokyan.

I must record my immense gratitude to H. H. Vazgen I, Patriarch of All The Armenians, for the material support he has granted us and even more for the friendship he has bestowed upon us. Neither shall we forget the time granted us by the Mekhitharists of Vienna and the Patriarchate of Jerusalem.

Finally, we called upon the services of Mrs. A. Taieb-Pralong, Mrs. T. Dasnabédian and Mrs. N. Malek Hacopians for documentation, bibliography, cartography and some translations, and were never denied their friendly collaboration.

J.-M. THIERRY

NOTES

THE study of Armenian art is made difficult by various languages little known in the West, as well by numerous and uneven bibliographical sources, which require a certain amount of effort on the part of the reader. We hope that the following information will be helpful.

SYSTEM OF TRANSLITERATION

ANY transliteration from the Armenian is always very problematic, for two reasons: firstly, Armenian phonemes have no precise European correlations, and secondly because the pronunciation differs between Old, Eastern and Western Armenian. The systems generally used in publications aimed at a large readership give an erroneous indication of pronunciation, and this is why we have chosen the transliteration based on the *Revue des Etudes Arméniennes*, which is not as baffling as it seems. Dr. Vrej Nersessian has kindly contributed to the English transliteration.

We have made an exception for names in current usage or attested in literary texts such as family names or names of famous personalities (*Bagratids, Tiridates, etc.*), and of countries or well known cities (*Siunia, Tiflis, etc.*). Names of saints are anglicized except when specifically Armenian.

The table below shows the Armenian alphabet, its transliteration and Classical and Eastern pronunciations. The Western pronunciation is indicated in brackets where different.

Ա	a	a	Մ	m	m
Բ	b	b	Յ	y	y ²
Գ	g	g	Լ	n	n
Դ	d	d	Շ	š	sh
Ե	e	e'	Ո	o	o ³
Զ	z	z	Չ	č'	ch
Է	ē	ai	Պ	p	p
Ը	ə	e (unpronounced)	Ղ	j	dj
Թ	t'	t	Ռ	ř	rr
Ժ	ž	j	Ս	s	s
Ի	i	i	Վ	v	v
Լ	l	l	Տ	t	t
Խ	x	guttural ch	Ր	r	r
Շ	c	cz	Ժ	c'	ts
Կ	k	k	Ի	w	w
Հ	h	h	Փ	p'	p
Ջ	j	dj	Կ	k'	k
Ղ	j	r	Օ	ō	au
Ճ	č	dch	ՈՒ	u	oo
			Ֆ	f	f

1. *e* is pronounced *ye* when it is the first letter of a word and *y* if followed by a vowel : elsewhere it is *e*.

2. *y* is *h* when the first letter, *y* when it follows a vowel, and, in modern Armenian, silent when the final letter of a word. In the revised orthography it is always *y*.

3. *o* is pronounced *vo* at the beginning of a word, and *o* elsewhere. Diphthongs : *L* is pronounced *iv* at the end of a word, and *iu* elsewhere. *L* is *v* when followed by a vowel.

N.B. Unwritten *e* are included in some words including several successive consonants.

For the **Turkish** language (and its Aseri dialect, more often used in Armenian regions), we have chosen modern Turkish. Some of the letters are pronounced as follows :

c	dj
ç	tch
e	ai
ê	ae
g	gue
ğ	Pronounced <i>y</i> when it is before <i>e</i> , <i>i</i> , <i>ö</i> and <i>ü</i> . It becomes a guttural <i>k</i> in Azeri.
h	it is not pronounced in western Turkey
i	without a dot, is not pronounced
ö	œ
s	sh
x	guttural <i>ch</i>

For the Kurdish toponyms (*Kurdmanji* dialect), we have chosen the alphabet devised by Bedir Khan and Lescot (*INALCO*), derived from modern Turkish, with the following variations :

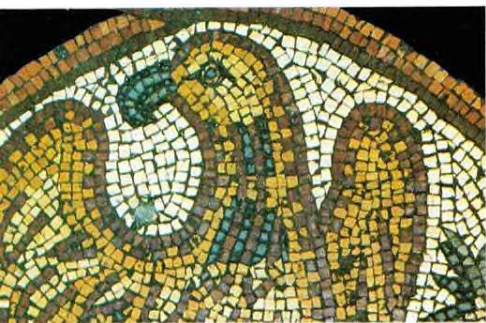
e	ai
ê	sustained a
ñ	much aspirated h
i	hardly pronounced
î	ee
q	breathed out k similar to the Arabic qâf
u	semi-vowel
û	insistant ou
w	w
ẖ	guttural like the Arabic ghâin

Finally, Arabic and Persian words are westernised when they are usual words, or they are transcribed according to the system used in the *Encyclopaedia of Islam*. In the bibliography, the Russian alphabet is transliterated according to the usual conventions.





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INTRODUCTION

THE title of this book may seem equivocal because, contrary to appearances, the meaning of each of the terms we have used can be different and even contradictory. We therefore thought it necessary to be very precise as to the definitions and limits of this subject.

It is not easy to say exactly what Armenian art is. First of all, we do not here consider art here as « a way of realising something according to a certain method and certain techniques », as the Littré dictionary defines it. We have in effect distanced ourselves from the so-called liberal arts (poetry and music), but mainly because we shall be paying more attention to the works of art themselves than to the various methods of their execution.

Having thus outlined our idea of art, we find that there are two implicit connotations, one aesthetic, the other historical. As for the former, we shall deliberately be brief since this is a purely subjective matter, and we shall only provide the reader with some evaluative elements. The latter, which is historical value, seems to require more explanation because a work of art contributes to the knowledge of a civilization in much the same way as a work of literature. In this respect, we shall study with particular care the minor arts which are closer to everyday life and therefore better placed to express the mind of a people than perhaps a masterpiece would be.

« Armenian » is a sensitive adjective which also requires some explaining. Armenian art is not art from Armenia but that of the Armenian people. Geographically speaking, Armenia is a rather vague entity owing to the migratory character of a people who, starting from the Balkans, moved to the vast plateau between the Taurus and Caucasus, where they settled down, large numbers later returning westwards to Cappadocia and Cilicia before once again scattering themselves over Asia, Europe and finally America. Moreover, since the end of the Middle Ages, the Armenians have deserted the countryside to regroup in Turkish, Iranian and Russian cities. Can we therefore consider Armenia as a nation? Even if nowadays we can answer in the affirmative, it has not always been so. In fact, the concept of patriotism (attachment to the country of birth) as

a unifying factor is relatively recent; at least, it has only become a conscious idea in modern times. Contrary to other peoples of the Near East, the Armenians accepted migration with a striking ease and adapted to the new ways of life imposed upon them. This is in no way meant to be a derogatory observation; to the contrary, it explains the durability of Armenian culture as well as its expansion.

Armenia is a somewhat hazy concept in the eyes of most modern geographers. R. Blanchard has given the most precise definition we have found thus far. According to him, it is an enormous massif created by the meeting of the northern (the Pontic Alps) and the southern (the Anti-Taurus) chains of mountains which dominate the Mesopotamian and Transcaucasian depressions. This conception obviously reaches far beyond the lasting and innovative heartland of Armenian culture, since this purely geographical Armenia which spreads from Cappadocia to the Iranian steppes includes Lazistan and the Lesser Caucasus to the north, and Kurdistan to the south, areas where Armenians have always remained a minority. However, this conception has the advantage of delimiting the milieu and physical context within which Armenian civilization has developed, political or artistic matters aside.

It is on the whole a rugged country with a changeable continental climate, though it is fertile and rich in minerals. The northern border chain, with its dense and damp forests, rises 13,123 feet above sea level. The southern chain is similar in height but more tortuous. It is a crystalline mass of shale and marble with deep and inaccessible valleys. Burnt by the sun, the mountains have but a sparse vegetation of short grass and green oaks barely sufficient for the grazing of herds. Inland, these folds look rather insignificant among the volcanic environment. Volcanoes such as the Aragac, the Ağri-dağ (Mount Ayrarat), the Tendürek, the Siphon and the Nemrut-dağ are the main characteristic of « inner » Armenia, bristling across the volcanic plateau from the north-east to the south-west. Volcanic eruptions spread lava all over Northern Armenia, and this light, soft volcanic rock was, and still is, an ideal material for Armenian architects and sculptors to realise some of their most daring ideas and intricate ornaments.

Rivers run through canyon-like trenches cut into the plateau: the two branches of the Euphrates to the West, the Arax and its tributaries to the North-East. Its valleys, often practically enlarged into basins, are not unlike oases where fruit trees, vegetables and vineyards abound, though the plateau itself is relatively fertile, producing cereal and pasture for cattle and sheep.

There are a few enclosed basins: that of Lake Van has been formed by lava from the Nemrut-dağ volcano damming-up the valley of the Bitlis-say. Surrounded and sheltered by high mountains, it enjoys a climate favorable to agriculture in spite of its relatively high altitude. The basin of Lake Urmia, conversely, is flat, arid and treeless. These locked-in lakes are really two seas. They are so salty that fish cannot live there permanently. The same does not apply to Lake Sewan, the third large Armenian lake which flows into the river Hrazdanits; its waters are soft and abundant fish provide an excellent living.

By the standards of medieval economics, Armenia was far from being a poor country, even less so when we consider that it was rich in iron, gold, silver, arsenic and borax, etc., all minerals which have been extracted since antiquity.

It would also be impossible to define Armenia as a state, for it has seldom been one in the full sense of the word, that is to say it has rarely enjoyed autonomous political and social structures. That may have been the case in the 4th century B.C., and most certainly was the case for a very

short time in the 1st century, from 94 to 54 B.C. under Tigran II the Great, and probably also during the 1st and 2nd centuries A.D.

The Armenians lived later on under more or less constraining foreign rules, ranging from straightforward occupation, suzerainty, and protectorate. From the 3rd to the 11th century, Armenians came thus under the yoke of the Persians, the Byzantines and the Arabs. The small kingdom of New Armenia alone enjoyed a spell of real independence in the 13th century. In modern times, Armenians depended of the Ottoman, Persian or Russian empires.

Racial homogeneity cannot either define the Armenian people. Armenia has always been a thoroughfare, which has favored ethnic blending. Armenians' Thracian origins, stated by Herodotus (VII, 73), are, however, acknowledged by most historians, which explains the « break » between the Urartean and the Armenian cultures.

If it is difficult to define Armenia as a country, a state or a race, the Armenians are nonetheless a very specific people, independent from all others. Armenians are supportive of one another, and have a strong sense of solidarity. They thus form a nation united by these very feelings, which may emanate from their own two cultural bases: language and religion.

Armenian is an Indo-European language which has little evolved throughout the centuries. We know the Early Armenian (called grabar) from texts written since the beginning of the 5th century, and used as a literary form until the beginning of the 19th century. Popular use has progressively led to the Middle Armenian, still not very well known, and soon divided in two streams which led to the two forms of modern Armenian, the Western and the Eastern ones. The former, developed within the Ottoman Empire with Constantinople as its center, was for a long time the only form of Armenian known in Europe, and it is the language of the diaspora; the latter, more resilient, is spoken in Soviet Armenia and in Iran.

Armenian is a written language whose alphabet was invented c.406 by the priest Mesrop Mashtoc', who derived his inspiration from the Greek. The intense activity of translators, commentators and historians was such that within decades Armenian literature became one of the richest of the early Middle Ages. The use of writing as a decorative element is probably of greater interest for the art lovers. Like the Arabs and the Iranians, the Armenians appreciated the artistic value of calligraphy. We shall have the opportunity later on to mention ornate letters, initials and ligatures decorating the manuscripts and late inscriptions.

We do not intend to undertake in this book the religious problems which arose in Armenia, but we think that it is useful to mention them so far as they played a part in the art.

Before its conversion to Christianity, the Armenians had an eclectic pantheon borrowed from the Iranian, Greek and Syrian religions.

Apart from these prominent cults, there was quite naturally room for superstitions, popular beliefs in an imaginary, nocturnal and terrifying world ruled by demons (the dev); it was necessary to protect oneself by means of magic and incantations, of which many survived within Christianity.

After the conversion to Christianity (c.310), the Armenian Church parted at an early stage from the other great Churches, the Greek and the Latin, dogmatically as well as a ritually and

hierarchically. The fluctuating attitude of the Armenian high dignitaries towards these churches, and their many, reciprocal misunderstandings are however striking.

Dogmatically, the Armenians followed faithfully the first three oecumenical Councils: Nicaea (325), Constantinople (381), and Ephesus (431), but not that of Chalcedon (451) which, among other matters, had consecrated the double nature of Christ, and they wholly rejected it. However, they are contesting their contradictors' accusation of being monophysists, although we shall see in their art that this reproach is not groundless since the Armenians favour Christ's divine character to the detriment of His human nature, that is to say as a suffering being, and for a long time refused to depict His Passion, to which they preferred the sublimated Cross. As for the question of Christ's nature, indeed, Greeks and Armenians came several times to a closer understanding, and if they failed to agree, it was less a matter of dogma than of the political implications of their agreement.

The question of the images is of a similar nature. The Armenians refuse to be considered as iconoclasts. They were, however, disinclined to represent divine figures (except when they were under Chalcedonian rule). We know, for example, that in the 10th century a patriarch was deposed for displaying icons in his church. There again, it was because they feared a Chalcedonian insidious influence, therefore from Hellenistic origins, that Armenians were suspicious of « Images ».

The ritual had a definite influence over architecture. The alterations brought about by the evolution of the ritual can help to establish the date of some buildings. However, there are, at this level, only limited differences with the other Churches. The most striking is probably that baptistries as separate buildings are extremely rare (contrary to Greece, Syria, etc.). Indeed the traditional christening has prevailed, for which a rather small basin was used, generally set in a niche in the north wall of the church.

Hierarchic problems have had obvious consequences on the evolution of Armenian art. Until the 6th century, the head of the Armenian Church (called patriarch or catholicos) ruled not only over Armenian bishops but also over bishops of the Georgian and Albanian Churches through their respective patriarches (Caucasian Albania was the third Christian nation of Transcaucasia, between the Caucasus, the Arax and the Caspian Sea). Towards 600, the Georgian Church, rallied to Chalcedonism, broke up completely from Armenia, while the Albanian Church settled for an independent hierarchy. This was followed by a series of internal scissions within the Armenian Church itself, when dissident patriarchal dioceses were created, that of Ałt'amar in 1113, of Ejmiacin in 1446 after the transfer of the legitimate seat to Sis in Cilicia (because of the situation at the time), to which must be added the patriarchates of Jerusalem (637) and Constantinople (1461). Later on, the Patriarch of Ejmiacin managed to impose itself as the major diocese.

Events particular the Armenian religion had, however, the most prominent importance in art: the history of the conversion (real or legendary, this does not really matter in this context), the legends of the saints, and the cult of the Cross.

According to tradition, Armenia's conversion was carried out in two stages: the first one, apostolic, was led by Thaddeus, Bartholomew, and their disciples. It refers probably to the first Syrian missions, which in the end did not succeed. The second stage, historically more sound, was the work of St. Gregory, who was brought up in Caesarea of Cappadocia in a Greek and Christian

environment (it is said, perhaps wrongly, that he was of Parthian origin). One of the Armenian King Tiridates III's Ministers, he refused to offer sacrifices to the goddess Anahit, and was thus martyred. He was subjected to cruel treatments, but his life was spared. He was abandoned at the bottom of a well full of snakes (*Xor Virap*), after being tortured.

Then the Hripsimian Virgins arrived in Armenia. These young women belonged to a community of Roman nuns. Two of them are famous: Gayané, the Mother Superior, but mainly Hripsime, whose beauty aroused the emperor's lust. The nuns thought it wiser to depart. They landed in Alexandria, went across Syria and Anatolia, followed a complicated itinerary through Vaspurakan before arriving in Vafaršapat (presently Ējmiacin), where they thought they were safe. But Hripsime's charms were soon again to be the source of difficulties since King Tiridates III fell for her as had the Roman emperor, and wanted to marry her. Her obstinate refusal enraged the King, who sentenced her and all her companions to death, except Manē, who had retreated in a cave in Mount Sepuh, and Nanē (Nino), who had left the group to evangelize Georgia. God punished the lusty and cruel monarch. Changed into a repulsive boar, which made it rather difficult to pursue his regal rule, he demanded to be cured at once. It so happened that King Xosrovaduxt's sister came to learn in her dreams that Gregory alone was able to restore the King's to his former human state. Gregory's persecution and Tiridates' punishment are strongly reminiscent of the Old Testament text of Daniel – of himself among the lions, and of King Nebuchadnezzar's demented fantasy of being turned into a wolf. (*Dan.5, 21-2; 6, 17-25*).

So, Gregory was rescued from the well pit where he had lived for thirteen years, less miraculously than it seems because he had been secretly fed by a pious woman. Once out of the well, he consented to change Tiridates from boar to man, if the King agreed to convert to Christianity. He then told of his vision, describing the domed buildings the Armenians should build from then on for their new cult.

In order to christen the King and his people, Gregory had to go to Caesarea to be made a bishop by the exarch Leontios, from whom he bought the corpse of St. John the Baptist. He then generously donated some of the Saint's remains as relics to communities encountered on his return journey. The christening took place on the bank of the river Euphrates. A very large crowd, led by the royal family, converted to the Christian religion, which thus became state religion for the first time in history.

Thereafter, Gregory and Tiridates undertook to eradicate paganism from Armenia, destroying all the statues and all the temples, driving the priests away. Following a visit to Rome, the saint retired to Mount Sepuh, where he died alone. Nobody knew of his death. His body was not found before the following century, when it was taken to the nearby village of T'ordan, and from there to Constantinople before it was at last returned to Armenia.

If Gregory, Armenia's Enlightener, enjoys a prominent place in the Armenian hagiography, other saints have also been particularly worshipped by the Armenians, especially the Virgin, whom they prefer to call Mother of God (*Astvacacin*), and to whom numerous churches are dedicated. But there are also St. Stephen the Protomartyr, and St. John the Baptist the Precursor (*St. Karapet*), widely revered in all Christendom. The cult of other saints is also favored for local reasons. This is the case for St. James of Nisib because he had explored (unsuccessfully) Mount Ararat to seek Noah's Ark; St. Thomas, whose body had been brought back from India to

Armenia (in Agulis or in Ganjak); the soldier saints George and Sergius, blissfully protective in times of war. The latter had become a mythical character for the Armenians, behaving somewhat like a genie, often benevolently and at times impishly. He is often represented riding the same horse as his son Martiros.

Above all, however, was the cult of the Cross. This cult was of two kinds: the Sign of Christ (Nšan in Armenian), symbol of His victory over death, commemorative of the redemptory sacrifice of the Passion. By analogy, the Sign was used as the symbol of victory over the infidels, as a protection against evil. The other form is that of the true cross, the « Holy Wood », a real relic discovered by St. Helena in 326 and retaken from the Persians by Heraclius in 630. Small pieces of this trophy, often kept in sumptuous, cross-shaped reliquaries, were particularly coveted for their healing powers. This is also the case for the Varag cross brought from Rome by Hripsime, of the Aparank' cross presented by Emperors Basil and Constantine, and the Cicair cross given by Emperor Heraclius. Moreover, the cross has been depicted on stone steles, khatchkars, of which thousands were erected in Armenian lands, and of which a rather large number still exist.

It is difficult, if not impossible, to situate Armenian art within precise and logical limits, topographically as well as chronologically. Scattered all over the world, Armenians have left their mark in many places. On the other hand, the traditional nature of their works of art has remained to our days in the structures and the decorations of their monuments.

As we have seen, it would be difficult to define the geographical borders within which Armenian art would have developed. This leads to consider two kinds of « Armenian » countries: the old, lasting, homogeneous one called the historic Armenia; the other and lesser one, more episodic and fragmented which we shall call Armenia of migrations. Whichever site is concerned, it must not be forgotten that other civilizations have preceded or followed the Armenian one, and they cannot claim as theirs the archeological traces of these civilizations.

It has become traditional to give the historic Armenia the borders defined as Great Armenia by the polygraph Anania of Sirak in his Geography (early 7th century): the Pontic Alps and the River Kura to the North; the large loop of the upper river Euphrates to the West; the basin of the River Tigris and Mount Taurus range to the South, and the lower valley of the river Arax on the shore of the Caspian Sea to the East.

According to this author, Armenia was divided into fifteen provinces, each subdivided into various districts (Gawar). It is necessary to know at least the names of these provinces. Hardly any Armenian buildings remain in some of them, unfortunately. They are:

I. Upper Armenia (Barjr Hayk'). II. The Fourth Armenia (Čorrord Hayk'). III. Arzanen (Aljnik). IV. Turuberan-Tarōn (Turuberan-Tarawn). V. Moxoen (Mokk'). VI. Korčex, which is the present Kurdistan, where Armenian monuments are scarce by comparison to Nestorian or Kurdish ones. VII. Persarmenia (Parskahayk'). VIII. Vaspurakan. IX. Siunia (Siwnik'). X. Arc'ax. XI. P'aytakaran. XII. Uti (Utik'). XIII. Gogaren (Gugark'). XIV. Taik (Tayk, or the Georgians' Tao). The numerous and beautiful monuments found in this province belong to an independent style which cannot be called Armenian. Finally, Ayrarat – the best known province.

The Armenia of the migrations includes:

– *The Lesser Armenia (Armenia Minor), on the Anatolian plateau between the middle Euphrates and the upper basin of the River Kizil Irmak, was occupied in the 10th and 11th centuries by threatened Armenians moving out of oriental areas. It had two large cities – Sebast (Sivas) and Meliten (Malatya).*

– *New Armenia, including Cilicia, Osrohen and Commagen, had a population similar to that of Lesser Armenia at the same time, but it was from the 12th to the 14th century a structured, independent state, with the city of Sis as its capital.*

– *Groups of Armenians, migrating even further afield, have established real colonies with their own institutions, and have often developed an often outstanding art. Such were the settlements of Crimea, thriving from the 13th to the 17th century, of Galicia (Lwow), founded by Ani's inhabitants, and active from the 14th century to our days, especially New Julfa (Nor Juſa), entirely set up by Shah Abbas in the 17th century, and where he deported all the Armenian citizens of the Julfa (Hin Juſa), on the bank of the River Arax.*

– *Finally, this cultural tradition survives in modern times, however keen Armenians are to assimilate into countries as different as Lebanon, Egypt, Italy, France and North America.*

While some of the civil or military achievements should not be overlooked, Armenian art has demonstrated its wealth and originality in religious works. As it is the main subject of this work, it is quite natural to start with the Armenians' massive and official conversion to Christianity in the first years of the 4th century. Urartean art, closely linked to Assyrian art, and which in fact belongs to people ethnically and linguistically very different from the Armenians, has therefore to be excluded, although this does not mean that it had no influence over the Armenians' mentality and art.

On the other hand, the pagan era cannot be ignored, less because of the surviving monuments and objects, which are very few, than to explain the basic components of Armenia as opposed to the great rival surrounding civilizations, which were the Iranian civilization to the east (Achaemenid, Parthian and Sassanid), and the Hellenistic (Greek, then Roman), to the west.

It would not be completely out of place to bring this study up to the present time, since religious buildings have recently been built according to traditional concepts and methods, but creativity has lost its vigor, the art of building has become repetitive, ultra-conservative; plastic arts have lost most of their originality, either consisting of copies of old models or finding their inspiration in foreign works, Iranian or European. This decadence coincides with the arrival of the Russians in southern Caucasus in the 18th century.

Paradoxally, a large number of Armenian architects and painters are presently expressing their individual talents, either in the U.S.S.R. or in the diaspora, but theirs is a cosmopolitan art which is no longer specifically Armenian.

These reasons lead to limit the subject of this work, and to confine it, probably a little arbitrarily, between the 4th and the 18th century. However, some significant posterior works are occasionally evoked.

Throughout a span of about fifteen centuries, Armenian art has evolved in spite of its conservatism – it has known periods of decadence, 'golden ages', rhythms imposed upon it by political

and military situations punctuating the history of this people, and which have to be mentioned. The study of Armenian art follows nearly step by step Armenia's historical stages, which form four distinct eras:

The pre-Arabic period (which some authors call paleo-Christian), from Armenia's conversion (c.300-310) until the Arabs took over the whole country in the 8th century.

The Age of the Kingdoms (or the First Renaissance), from the constitution of the autonomous Armenian principalities (9th century), to the Turkish Seljukian conquest (c.1070).

The Age of the Feudal States (or Second Renaissance), from the liberation of Northern Armenia by the Georgians (end of the 12th century), to the Turcoman invasions (early 15th century).

The Modern Age (or Third Renaissance), from the stabilization of the Turco-persian borders (16th century), to the very beginning of the 18th century.

This real alternation should not be seen under a caricatural light, no more than periods of foreign occupations should be thought of being completely sterile ones. The beginning of the Arab occupation, the Mongolian period, and even moments of the Turcoman anarchy saw a wealth of artistic initiatives.

OUR knowledge of Armenian art is relatively recent. Architecture was first brought to the attention of scholars, though the first travelers and archeologists who described and studied it did not distinguish it from the Georgian buildings, and have grouped all the buildings under the vague term of monuments from the Caucasus. In his relation of his travel in 1833-34, F. Dubois de Montpéroux proves to be the first originator of Transcaucasian archeology, and we still have to consult his text for the study of buildings no longer extant today, in spite of its lack of precision. A few years later (1839), Ch. Texier completed a mission in the Middle-East, from which he brought back a large number of documents, mostly rich on Armenian subjects. Later on (1859-1864), Grimm published an album of plates relative to the most accessible of the monuments of Armenia and Georgia.

At the same time, however, other travelers specialized in epigraphy (M.F. Brosset and N. Sargisean), also provided precious informations on the archeology of monuments whose inscriptions they were studying.

At the end of the last century, however interesting these publications were, Transcaucasian art, especially Armenian art, today unanimously appreciated, were the « poor relations » of Christian arts. J. Mourier wrote in 1887: « Neither the Armenians nor the Georgians have succeeded in creating an art of real originality., their architecture, as their country, have constantly been subjected to foreign influences. » At the time, Armenian architecture was considered as a provincial extension of Byzantine architecture.

New publications revealing researches which were more serious, more scientific, and richer in graphic documentation, were about to alter these not very flattering comments. In 1893 and 1898, H. Lynch undertook two journeys to Russian Armenia and Turkish Armenia (as they were then called). His publication, with its lively style, good documentation, abundant illustrations, enjoyed

the considerable success it deserved. Few years later (1913). W. Bachmann published an important work, the result of a harduous archeologic exploration in the south of Armenia, while N. Marr and T. T'oramanyan were regularly publishing in local magazines accounts of their digs in or around Ani.

The Viennese archeologist J. Strzygowski collated these works, which had accumulated within two or three decades, and he published them in 1918 in his book *Die Baunkunst der Armenier und Europa*. The wealth of documentation and iconography found in this work make it essential, but the author's conclusions should be read with caution, because he supported the thesis of Armenian art's primacy (placing its flourishing era to the 5th century), the preponderant part it played in the development of Byzantine art, and the genesis of the western, Romanesque and Gothic arts.

If, on the whole, these theories were not received with much reticence in Soviet Armenia, the European reaction was more restrained. Indeed, J. Baltrušaitis, G. Millet, Ch. Diehl and O. Dalton have accepted with some reservations the validity of some assertions, not to mention the frailty of the demonstrations, the lack of precision, and even some inaccurate datings. Indeed, towards the end of his life, the Austrian scholar changed radically his conceptions on the origin of the western arts.

Scientific studies of Armenian monuments could only be resumed several years after the Second World War. Researches have increased in the U.S.S.R., and they have become more strict. In Turkey, in spite of all kinds of difficulties, French, Italian and German expeditions were organized, leading to the publication of papers relative to many monuments of primordial interest.

At the same time, a more meticulous analysis of the monuments, a greater chronological rigor, a more thorough comparative study with European, Asiatic and North African monuments facilitate a more subtle study of the genesis of Christian art in general, and of Armenian art in particular. Many authors (A. Grabar, R. Krautheimer) think that has in fact adapted itself to the mold of the art it later replaced, the Roman Empire art, within which christianism evolved. This imperial Roman art has much borrowed, as we know, from Parthian and Sassanid arts, and has in this respect been influenced, though indirectly, by eastern art. Armenian, at first just a local ramification of this primitive Christian art, asserted itself progressively to the point of becoming an original art.

It is difficult to appreciate Armenian architecture because it is in general hard to see them in situ. A Russian citizen may not visit the buildings located in Turkey, conversely western visitors have only access to a very limited number of sites in Soviet Armenia, and Iran is forbidden to both.

Archeologists' interest in Armenian sculpture began less than a century ago. Indeed, several authors, especially T. T'oramanyan, had made some sketches of Armenian decorations, more or less at random, and no overall survey of Transcaucasian sculpture was available until J. Baltrušaitis' publication in 1929. The works of B. Arak'elyan and N. Tokarskii later completed this important book.

Several books devoted to sculpture were recently published, but they are rather photographic albums, pleasant, certainly, but in general the stylistic and iconographic studies are desperately short, as are the attempts at classification. However, the researchers from the Art Institute of Eri-

van are presently trying to apply to sculpture the modern methods of comparative analysis, and their publications reflect a positive improvement in this respect.

Armenian wall paintings received an even worse treatment. It has to be said that very little is at hand, especially since Armenians dislike to decorate the interior of their churches. In the U.S.S.R., L. Durnovo alone is seriously working in this field, but unfortunately for her, she has not been able to see the main decorative ensembles of Turkey and Iran.

If mural painting has not been very developed, the art of illumination, on the contrary, is rich, varied, often original and reaches sometimes a level of high aesthaetic quality. There again, scientific research is recent, with F. Macler, T. Ismarlova, and mainly S. Der Nersessian, who has published many catalogues of Armenian manuscripts, and a series of related studies. In the last two decades, researchers from the Matenadaran (the famous institute of Armenian manuscripts) have begun to study the manuscripts' illustrations more methodically and rigorously than in the past.

Finally, the minor arts, considerably enriched by the digs undertaken in the U.S.S.R., have been entered in catalogues and inventories.

GENERAL PRINCIPLES OF ARMENIAN ART

ARMENIANS have produced great artists in two main areas – architecture and illuminations, in which their abilities and creativity are best expressed, but other art forms such as sculpted steles (khatchkars) should not in the least be neglected.

Architecture is undeniably prominent, which has led, during the past decades, to a number of publications entirely devoted to it. They are not all without interest but art lovers' interest might be lessened by such an amount of books, which also tend to overshadow the other art forms.

Armenian art, on the whole, follows to contradictory currents, better, even, two tendencies: one, somewhat progressive, is innovative, whether it is or is not inspired by foreign influences. The other is conservative, retaining and going back to past forms and techniques.

ARCHITECTURE

THE science and art of building, architecture has two different kinds of problems to solve: conceptual ones (general structure, plan, decoration...), which can be termed as architectural problems, and technical problems (materials, stability, etc.), here called architectonic. Architecture becomes art when these problems are harmoniously solved, and in this, Armenians have particularly excelled. In Armenia, the architects (called varpet, or mimar), were more often vardapet monks. They have always enjoyed great prestige, and are often mentioned in inscriptions, and are sometimes represented with their professional tools.

When building art became individual in Armenia, a number of general principles established themselves and have lasted up to now. The main principles are:

– A preference for in-fill building (*opus crémenticium*), consisting of a concrete filling between two stone facings (mixture of mortar and gravels).

This method is practical because volcanic tufa, found in most parts of Armenia, is easy to cut and hardens with exposure to air, making it perfect for facings.

This technique is not specific to Armenia, but it has been systematically used there whenever possible. It has replaced the large cut-stones building method imported from Syria, of which very few examples have survived in Armenia.

Other methods seem to have been used, when there was no choice: in the southern mountainous areas, it was with medium-sized, more or less regular blocks of schist or gneiss, assembled or not with mortar. Bricks were used for the whole building or only the superstructures in the zones of clay of the southern, eastern and upper northern Armenia. Indeed, and up to now, the technique was very dependent of the local geology. The materials used were found on the spot, with the exception of a few prestigious monuments (as the Holy Cross of Ałt'amar), which required difficult and costly transportation.

In-fill construction offered many advantages: it was easy work, but more important, the load rested on this filling and not on the facings, which is more resilient against earthquakes. Besides, walls and buttresses, which have to resist pressure from vaults and cupolas, could be lighter. Crenellated or dovetail cutting insured the stability of the facing plaques. On a purely decorative level, this method offered many possibilities: careful joining could give a building a simple and homogeneous outlook, as if it had been sculpted in a plastic mass or « like a metal cast » ; or it was possible, at the contrary, to make use of the various tones of volcanic tufa, which could also be carved.

– Armenians had a marked predilection for cupolas, which led a number of authors to find out the reasons of such preference. Did they come from Iran, as J. Strzygowski suspected? Were they of local origin, and deriving from the *erdik* (roofs of the rural houses), as it is believed by several Armenian specialists? It is probable that these two influences have played a part, but cupolas are not exclusive of Armenia and they had long existed, not only in nearby Georgia, but also in Byzantium and in Rome.

However, this in-fill method makes it much easier to build cupolas, and this has certainly been a rather determinant factor. Also,

St. Gregory's Vision, already mentioned, was an additional incentive. These reasons might partly explain why oblong plans were not often preferred.

– Armenian architects disliked to use free-standing piers or columns to support vaults and cupolas, as the use of embedded supports, thick pillars (or less often semi-columns), solidly supported by concrete filling, clearly demonstrates. Thus basilicas disappeared, but single-naved churches were still being built, and plans of crosses within rectangular perimeters with embedded shafts, such as the domed rooms and plans of partitioned crosses were chosen at the expense of those consisting of crosses within rectangular perimeters, with free-standing supports.

These plans were not abandoned for liturgical, nor aesthetic reasons. They were in fact necessary for safety reasons. Armenia is indeed especially prone to earthquakes, and isolated

supports, especially columns, which had to support the weight of the drum and of the cupola, made the buildings very vulnerable. There was, however, an exception: the structure of many jamatouns with four central columns, but these concrete-filled columns have a large diameter, and they have no drum to support. Churches with columns or pillars reappeared at the end of the 18th century and during the 19th century because techniques had improved and because materials were chosen with more discrimination.

– Lack of parallelism between interior structures, very varied, and exteriors tending to uniformity is an important characteristic of Armenian architecture (Baltrušaitis). Thus, for example, small churches with cupolas, whether with one, three or four apses, have most of the time a similar free-cross perimeter, while larger churches hide three or four apses and a great variety of cross-shaped lay-outs within rectangular perimeters.

– A last remark: the strikingly small size of most Armenian churches, which are on the whole, it could be said, « smaller than French village churches ». The Greeks criticized this tradition, which obliged a great part of the congregation to stay outside to attend services. Many monuments share a certain number of architectural similarities; it may be tempting to allude to schools, and this has sometimes been exaggerated. This will be discussed, but with caution.

SCULPTURE

FOLLOWING the eastern Christian tradition, sculpture obeys certain rules which the Armenians have followed, but they have shown great originality in some cases.

Similar to that of the surrounding countries, Armenian sculptors' technique is bas-relief, which they have worked in every possible way: simple engravings when the stone is very hard (in Vaspurakan, for example), or when the craftsmen were inexperienced or in a hurry (as pilgrims often were); plane sculpture using only two levels (often used for khatchkars); and finally, real bas-relief, and even high-relief (as in Haḡbat). It is interesting to note a rare (almost) free-standing sculpture, the statue of King Gagik at Ani (lost, unfortunately). This predilection for bas-relief may be related to a remark by Hypatios of Ephesus: « We accept the adoration of images traced on wood or stone, but not the sculpted image », an allusion to free-standing pagan statues. The works were mostly chiselled, with the frequent use of dividers.

Eastern sculpture is closely linked to eastern architecture, but the Armenians have extended its use in a very original manner in decorating the steles and khatchkars already mentioned.

PAINTING

MONUMENTAL painting is so scarce in Armenia that it is not possible to find a set of common principles. It can be said that the iconoclastic crisis, so harsh in the Byzantine empire (726-843) had few consequences among the Armenians, who were already cautious of images, which they saw as symbols of the Greeks' « idolatry ».

At present over 20,000 Armenian manuscripts, rescued from fires, destructions, and sometimes negligent monks, are mainly kept in public libraries (in the Matenadaran of Erivan, the British Museum, the Bibliothèque Nationale in Paris, the Kekelidze Institute of Tiflis), religious libraries (in the Patriarchate of Jerusalem, of Antelias, in the Mekhitharist Congregations in Venice and Vienna, in the Holy Savior of New Julfa), and in private collections.

It is not surprising, under the circumstances, that the study of illuminations illustrating these manuscripts should be far from complete, but it is already possible to find a number of characteristics and general principles relative to their execution and use.

There is in the first place the symbolic worth of a manuscript, not only of its content, but also as sacred object. It established its owner's Gregorian affiliation. As S. Der Nersessian justly remarked, it was considered as an offering to God, and it was therefore unthinkable that it should fall into the hands of infidels. It also assumed an apotropaic role which, oddly, the Kurds did not deny.

Generally commissioned, manuscripts were written and illustrated in monasteries, and sometimes in parishes. Copy and painting could be executed by a same monk, but more often miniaturists and scribes worked independently on a same manuscript. Moreover, many painters were freelance, and travelled from one monastery to another according to demand.

It will be seen further on that finding painters' iconographic sources is often a tricky problem to solve. In large monasteries, they could indeed be inspired by large collections of manuscripts. Elsewhere, they could use « painters' handbooks », of which a copy is kept in Venice, or use tracings, or train with a master. However popular such training may have been, it did not systematically lead to schools as such. A school means not only masters and pupils, but also a prolific production whose themes and style are homogeneous, and which retains its individuality in time and space, which is hardly the case.

Most of the illuminated manuscripts were Gospels, which means that the imagery is centered around the life of Christ, mainly the important feasts and miracles. There are few Old Testaments, apocryphas and Apocalypses. Illustrated manuscripts of a secular nature (scientific or legendary) are very rare. Several examples will be found in this book.

If there are traces of foreign influences, especially Byzantine and to a lesser degree Italian in the iconography and style, the latter had lasted better and lent Armenian illuminations their most original trait.

Two ostensibly contradictory tendencies are found in these manuscripts: one is abstraction through linear simplification and the use of contrasting colors, and the other is an intention of depicting worldly materiality through picturesque details (S. Der Nersessian).

THE PROBLEMS OF DATING IN ARMENIAN ART

CONTRARY to works of art, buildings have a life of their own and were therefore modified, sometimes to the point of altering them completely. These modifications could be due to a different dedication (as a former temple or an Armenian church used for a different cult), or to an adaptation to a new liturgy, or else for dogmatic reasons. The addition of a cupola to an oblong building could be partly explained by St. Gregory's wish in his vision; lateral rooms on the eastern side were added, according to the authors, either for the priest to keep liturgical objects, or to place the baptismal font, or the relics of a martyr; peripheral galleries would have been built to shelter the catechumens, who were not allowed inside churches in the 6th century, etc. More often, however, the buildings had to be modified because they were in bad condition. The scale of such restorations is now difficult to evaluate because testimonies are, sometimes deliberately, imprecise. The fate of the buildings was varied and unpredictable, from destruction to abandonment. Ruined by mankind (war, vandalism), or nature (earthquakes, floods), the more recent the destruction the more painful it was. Armenians mourn their ruins emphatically. Yet westerners are amazed by the incredibly large number of early medieval buildings extant in Armenia, as they have almost disappeared in the greater part of Europe. Abandoned churches die a slow death, and it is better for them to be used as dwellings, barns or sheep-pens. They are then roughly preserved, but their masonry remains protected.

Conserving monuments has become a problem during the last few decades. Whatever the reason (didactic or touristic), this can be undertaken either as reconstruction or consolidation. Reconstruction, aiming at restoring buildings to their original state, presents several difficulties: we are generally unable to know what they originally looked like, we have to decide whether later additions, altogether integrated into the buildings, should be kept, and finally to make up for important areas now missing, which would require repairs unavoidably betraying the restorer's hand. Less ambitious, consolidation consists of keeping buildings as they are, while supporting and protecting them as discreetly as possible. This means less errors, but aesthetically the results are generally disappointing. In any case, cultural buildings which have acquired museum status are somewhat fossilized, and lose a great deal of their original function.

There is finally the problem of dating, which is historically important, but which has not always been dealt with great scientific rigor. Direct and indirect methods can be used, which have to be used conjointly, and mathematically analyzed.

— Among the direct methods, the physio-chemical method (carbon 14 for organic materials, and the thermoluminescence method for ceramics) lack precision where relatively recent times are concerned. Therefore, literary testimonies stating the date of a foundation, of the consecration of a church or of a restoration, would seem to be reliable. However, sources are conflicting and incompatible. It is also useful to remember that Armenian builders often confused construction and restoration.

The same critique applies to the inscriptions, and presents two additional problems: foundation epigraphs are very rare before the 7th century, and inscriptions were often copied out at the time of a restoration. When different dates are indicated, information can be provided by the historical context. A long period of peace is obviously a better time to build.

– The indirect method relates to a method of comparison starting with dated buildings whose typology, architectonic elements and decorative styles, painted or sculpted, can be analyzed. These methods are limited inasmuch as Armenian art is essentially conservative, and tends to perpetuate forms and techniques. Difficulties are aggravated by differences in terminology and analysis among authors.

Taking stock of all these problems, the author does not insist on datings, give or take a few years, even less so since such an attempt is of limited value.

Lastly and more importantly: several tomes are needed to explain Armenian art completely and clearly, its origins, evolution, and multifarious aspects. We were therefore compelled to choose between two approaches: either to condense essential data within a text perforce slightly austere, or constrain ourselves to general ideas, easier to assimilate, but closer to art criticism than to history. This latter solution was rejected since several recent publications have covered this aspect very well.

ARMENIAN ART

(6th B.C. - 7th A.D. century)

PAGAN ARMENIAN ART

ARMENIAN art was essentially a Christian art, but it would be interesting to know about the Armenians' culture before their conversion. Unfortunately, so few elements remain that pagan Armenian art must be discussed with great caution.

The Armenians were absorbed into the Persian empire shortly after they themselves had conquered Urartu in the 6th century B.C. This pastoral people evolved in contact with the Achaemenid civilization, but the number of artifacts from this time is insignificant, and amounts to a few silver objects (silver rhytons), which were probably imported anyway.

With Alexander the Great's conquest (331 B.C.), Armenia became part of the Hellenistic world, but Greek influence did not become manifest before the 1st century B.C., when Tigran II the Great (94-54 B.C.) transferred his capital from Artāsat to Tigranocertes, very far to the west, and directly in contact with the Latinized Greek world.

An administrative, religious and, of course, artistic duality now becomes evident in Armenian culture.

We know very little of the gods worshipped by Armenians at the time, since they were assimilated into Greek, Syrian and Persian deities.

Buildings were influenced by Hellenistic models: Artāsat was founded by King Artāšēs I (Artaxias) in about 180 B.C. The site of Tigranocertes, founded by Tigran II c. 90 B.C., has not been precisely located, but the most plausible hypothesis, suggested by Lehmann-Haupt, sites the city in Martyropolis (presently Silvan, southern Turkey). Founded c. 120 by King Vaḫaršak I, Vaḫršapat was probably a less ambitious project than the two previous capitals, but it is still difficult to assess its exact perimeter because its ruins are now covered by the modern city of Ejmiacin.

The pagan temple of Gaṛni, dedicated to the god Mihr (Mithra), is the only surviving one. Although its foundation has been attributed to King Tiridatis III, its typology and style place it two centuries earlier. It was about 77 that Tiridatis I built this peripteral temple with an open cella.

It collapsed during an earthquake in 1679, but was very well restored between 1969 and 1975.

fig. 16, p. 528

The richness and variety of its decorations are more interesting than its architecture, because it is typical of the Roman imperial style, of which the most striking example is probably the temple of Bacchus at Baalbek. Its influence over the very new Christian art can be seen in architraves and cornices with egg friezes, foliage scrolls, masks, and dentils, in Ionic capitals and atlantes.

There are also very few objects surviving from the Greco-Roman period, such as statues, plate, coins, etc., in spite of excavations undertaken at Gaṛni, Armarvir and Artašat. A bronze head of Anahit has been found at Erzincan, the same, perhaps, that Tiridatis wanted Gregory to worship. A handsome marble female statuette and a number of terracotta objects were found at Artašat. Tigran the Great's tetradrachmas illustrate well the two sources of Armenian culture: on the recto, the king wears the tall, pointed tiara of Persian rulers; the patron goddess (tyche) of the city where the coins were minted figures on the verso, after the Greek numismatic tradition.

A few fragments of mosaics from the baths at Gaṛni have survived, on which marine deities are clumsily depicted (second half of the 3rd century). A number of glass objects of good quality were also found; they were probably produced locally, but their Greco-Roman style is no different from contemporary objects from other parts of the Roman empire.

However, the pagan period is not entirely summarized in this Greco-Iranian dualism. The part played by the Urartean culture has been variously evaluated by other scholars. We know that Armenians and Urartians cohabited until the 5th century, when the Urartians were apparently regrouped as Alarodians east of Mount Ararat, but we have no real proof of their influence over the architecture or the iconography, and it is symptomatic that their large works (canal of Menua, road tunnel at Bitlis, citadels) should not be credited to them but to the now legendary Queen Semiramis.

Excavations at Duin have revealed unusual heads carved in tufa. Coarsely rendered, they seem to represent dignitaries wearing a kind of tiara. They could be the first examples of an authentically Armenian art (1st century?). The style and iconography (figures of Anahit, mother goddess) of terracottas recently found at Artašat break away from the Greek style, and were made by local workshops, which is also the case for some silver and copper coins.

EARLY MEDIEVAL ARMENIAN ART

EARLY medieval Armenian art developed in difficult conditions, both political and religious. Political difficulties were usual, and they prolonged the old antagonism between the Western Mediterranean and the Eastern Iranian worlds, with Armenia as their familiar battlefield. A new element of religious fanaticism, contrasting with the tolerance of pagan syncretism, occurred with the introduction of Christianity; persecutions and schisms were about to devastate the Mid-

dle East, made even more dramatic by the reaction and radicalization of Mazdeism. The Armenians now had to vigorously defend their religious independence. In spite of all these handicaps, an original and exceptionally fecund art developed and later flourished in the early Middle Ages. We shall study these two separate stages, although chronological demarkation can be somewhat artificial.

THE PALEO-CHRISTIAN AGE

the shaping of armenian art (4th-6th centuries)

WE have already told the story of the Armenians' legendary conversion to Christianity, and we shall now study the consequences it had over the three following centuries.

Although such massive conversion did not necessarily take place in the 1st century, as Armenian tradition has it, Christian communities were settled in Armenia in the early 3rd century (Tertullian).

Gregory, however, who was of Cappadocian culture and religion, introduced Greek civilization to Armenia, and this is how the Armenian Church was indeed subordinated to the Church of Cesarea until the 5th century.

During this period, the Patriarchs were nearly exclusively descendants of Gregory the Enlightener. His family had become a kind of dynasty comparable to that of the Arsaci kings.

The Church had to struggle for a time against the resurgence of paganism in Armenia itself, and when it was at last eradicated, the Church sent a mission to convert Siunia, Albania and Georgia. Consequently, the Patriarch of Armenia became the spiritual leader of the whole of Transcaucasia.

Difficulties arose from the Council of Chalcedonia, which met in 451 to condemn the monophysite doctrines (only acknowledging Christ's divine nature). Persecuted by the Persians, the Armenian bishops were unable to attend the council, and for over fifty years they were not troubled by its conclusions, which, besides, had been considerably mitigated by Emperor Zeno's *Henotikon*. They rejected these conclusions later, at the synod of Duin I (505), and especially at that of Duin III (554), because Emperor Justinian was imposing the Chalcedonian doctrine at that time.

Armenia's conversion to Christianity took place as the political balance between great powers was undergoing important modifications. In Iran, the Sassanid, who had just eliminated the Arsacid Parthians (224), were in conflict with the Armenian kings, also Arsacid. Consequently, Tiridatis III welcomed the Roman protectorate (297), which had a cultural and artistic influence over Armenia.

In 387, the two exhausted empires decided to share Armenia and this uneven split gave one fifth of the territory to the West, the largest part going to the

Eastern rulers. As for the Armenian Arsacid dynasty caught in a situation they could not dominate, they became embroiled in family feuds, and in conflicts against powerful feudal states and patriarchates.

A governor (marzpan) was appointed to rule the now Persian Armenia, and the powerless Armenian royal rule disappeared in 428. This left to the leaders of great families (the nakharars), and in particular at the time the Mamikoneans and the Kamsarakans, the task of defending the values of the Armenian nation. Society was not structured as a real feudal system, and it would be more relevant to talk of family clans whose interests were sometimes contradictory. In fact, the Armenian population and nobility would have accepted the Iranian rule if the King of Kings Yezdgert II had not decreed in 449 that Armenians should convert to Mazdeism, even against their will. This led to an uprising culminating in the massacre of the Armenian elite during the infamous battle of Avarair (451). The army leader Vardan Mamikonean, and those of his companions who lost their lives during this battle, are revered as Christian martyrs.

However, the persecutions came to an end because they had not succeeded, and the Armenians were more or less allowed to practice their religion until the end of the 6th century. On the other hand, the Western Armenians under Byzantine rule suffered under the Emperor Justinian, who tried by every means to convert them to Chalcedonism.

ARCHITECTURE FROM THE 4th TO THE 6th CENTURY

It is not easy to study the architecture of this period because most of the buildings are difficult to date. Some books contain apparently precise chronologies, but they are not particularly accurate, and should be considered as hypothetical. We have to accept that, at this stage of archeological research, we cannot often be positive.

As in all the parts of the antique world where Christianity evolved, architects first copied the monuments they knew, and adapted them to their new religion. The clergy and the congregation needed two kinds of buildings: churches (to pray, to meet, and to teach in) which grew in size as conversions swelled the congregations, and memorials, more intimate buildings dedicated to the cult of martyrs (martyrions), or to the memory of the deceased (mausoleums).

THE CHURCHES

CHRISTIANS living in the Roman Empire used civil plans, either of civic basilicas or of private residences, for their churches.

Plans of Roman civic basilicas (dating from the 2nd century) were adopted and adapted by architects for large buildings.

The Christian basilica was a rectangular building with three parallel naves and a sanctuary where sat the clergy, and where mass was celebrated. This sanc-

tuary, perhaps originally plain, was later always shaped as an apse. There are two types of basilica: Hellenistic and Eastern. The Hellenistic type has a central nave higher than the side aisles, which provides good lighting, delimited by two rows of columns. The ceilings are vaulted or timber framed. The Eastern type, to which Armenian basilicas belong, has vaulted naves separated by pillars (or narrow passages within the walls), as in some monuments in Iran. The central nave is not much higher than the side aisles. As a saddle-roof covers the whole building, the interior is generally rather dark. The design of this latter type is of course very different from the original model of a civic basilica, which is why Armenian archeologists, while not completely rejecting the Roman origin of the basilicas, think that some of them could have started as pagan temples (K'asał, Duin), though this theory has not so far been confirmed by archeological sources.

p. 545

p. 514

There are important remains of five pre-Arabic basilicas in Armenia, at Ałc', K'asał, Ełvard, Aštarak and Ereruk', to which we could add Ciceřnavank', although with some reservations, since it is located at the limit of eastern Armenia, and its date is arguable. We cannot include the basilica at Ericuvank', which has been altered too much. As for the primitive cathedral of Ełmiacin, founded by St. Gregory, its basilical structure is not wholly accepted, which will be discussed later. Finally, the basilica at Duin is completely demolished and its plan can only be drawn, uncertainly, from excavation work.

fig. 17

p. 473, 497, 520, 522, 509

p. 516

The study of Armenian basilicas reveals great planimetric variety:

– in the number of spans: three at Ałc', four at K'asał, Ereruk' and Aštarak, five at Ełvard and Ciceřnavank', and eight at Duin.

– in the shape of the pillars: T-shaped at Ałc', K'asał, Ełvard, Ereruk' and Aštarak; cruciform at Ałc' and Duin; rectangular at Ciceřnavank'.

– in the shape of the chevet: plain at Ałc', Aštarak, Ereruk' and Ciceřnavank'; with a protruding trapezoidal apse at K'asał, Ełvard and Duin.

– in the eastern rooms: perhaps one (to the south) at Ałc', and one to the north at K'asał; two transversal at Duin and Ereruk'; two longitudinal at Aštarak and Ciceřnavank'.

There is a certain unity in the vertical sections. Apart from Ciceřnavank', all the basilicas have blind central naves, including that at Ereruk', contrary to T'oramanyan's opinion, because it seems that it had no window (A. Alpag-Novello). We know nothing of the structure of Duin.

Apart from Duin, the dates of the basilicas can only be deduced from indirect, and not entirely trustworthy, criteria. Ałc' could be from the second half of the 4th century because it includes a mausoleum dated 364. K'asał is either thought to date from the 4th century, with a horseshoe apse and porticos added a century later (A. Sahinyan), or as a straightforward 5th century building, as it is now (A. Khatchtrian). The cathedral at Duin, completely razed and rebuilt to a different plan, is very difficult to date because of contradictions in literary sources. The general style of the church at Ereruk' is reminiscent of the large 6th century Syrian basilicas (Turmanin, Rueiha). The subjects and the style of the sculptures, so closely related to Qalb Loze, St. Sergius of Darkita (537), the east church at Baqira (546), support this hypothetic date, which is, however, disputed by most of the Soviet authors, who think that Ereruk' is from the 5th

century. In general, the estimated dates of the basilicas at Aštarak and Eļvard are respectively mid-6th century, and second half of the 6th century, mainly because Patriarch Nersēs (548-557) came from Aštarak, and Patriarch Movsēs II (574-604) came from Eļvard. Indeed, we know that patriarchs used to celebrate their accession to this highest rank by commissioning a building in their place of birth. It is interesting to note that the church at Eļvard, the last of the Armenian paleo-Christian basilicas, is very similar to the earliest basilica at K'asaļ, which leads some authors to think that it could date from the 4th century.

The « church-house », which we know from several Syrian examples, was probably the model of the more modest Armenian single-naved churches. As we shall see, very few of them are dated.

These churches, apparently commonplace, have very diverse plans, which do not necessarily lead to significant chronological or topographical conclusions. This diversity is also reflected in the dimensions: some are over 21 yards long (Verišēn, Eļvard, Gaṛni, Ĵarĵaris), others, less than 9 yards (Awan of Erivan, Pemzašēn, Karenis, Soḡgavank'). Their vaults are either plain or reinforced by archbands, most often one or two, seldom more. There are sometimes niches in the lateral walls, as in some Mesopotamian churches (Verišēn, Vanevan, P'arpi, Yovhannavank', Ĵarĵaris).

The apses are generally semicircular, and sometimes horseshoe-shaped (Ağarak, Šenik, Leṛnakert, Pašuack'). The exterior designs vary: usually being rectangular and incorporating the apse. The apses sometimes protrude, or are circular (Verišēn, Lusakert, Batkyan), which would be a 4th century characteristic (M. Hasrat'yan), or more often polygonal (pentagonal), as at Ĵarĵaris, P'arpi, Bayburd, etc., which would be more usual in the 5th century (M. Hasrat'yan). Contrary to the circular apses, plain chevets are very unusual (Aragyuļ), but we do not know the reason for this choice: were they pagan temples turned into churches? Did they illustrate St. Sahak's vision? (« *An aliar of clouds appeared to rise from the ground in the form of a square. . .* »)

Most single-naved churches have only one apse, but at this period, some others have, exceptionally, three apses (Pašuack').

Several single-naved churches have a square room south and, more rarely, north of the apse, with a narrow entrance. Their use is uncertain, and it has been suggested that the constant presence of a priest was compulsory, as ordered by the Patriarch Sahak (387-428). But they were, more plausibly, martyryons, as in some Syrian basilicas, a point we shall discuss later.

Some churches of this type had a vaulted gallery along one (more often to the south) or three sides, which rested against the wall of the church and on a colonnade. An exedra was often placed at the east end, against the annex room, especially in northern Armenia and southern Georgia, but also in central Armenia (Gaṛni, Eĵmiacin, Kaṛnūt, Eļvard, T'anahat, 491?; Yovhannavank', 553, where the galleries are to the south; St. Iazdbuzid, 555 at Duin, with a north gallery). Such annexes were perhaps built when the Council of Nicea (325) demanded that catechumens and penitents should be excluded from the church itself. Three of these churches are dated, but whereas the historical testimony is reliable for St. Iazdbuzid, the two other churches are less positively datable. We have to admit that a copyist made

a mistake in the date of T'anahat, and a testimony over a thousand years after Yovhannavank' was built is doubtful.

The large single-naved churches in Vaspurakan differ slightly from the other oblong buildings. We do not know of any basilica in Vaspurakan, but the dimensions and the imposing character of these churches are relatively close to the basilica type. They are the churches of St. Anania at Poř, St. Sergius at Xnjorgin, the Forty Martyrs at Pařuack', the Holy Mother of God at T'ux and St. Stephen at Norovans. They stand in the same area and are contemporary, but they do not form a very homogeneous group, although they have common characteristics: niches under arches in the lateral walls, and horseshoe apses. On the other hand, their lengths vary between 12 yards (Xnjorgin) and 22 yards (Pařuack'). They have two bays, but Poř has three, and Pařuack', five. All have one apse, except Pařuack', where two small apses are on either side of the altar-apse, and T'ux, which has a small room to the south. These churches are generally dated from the 6th century, though this is less certain for Xnjorgin, which was probably greatly altered in the early Middle Ages.

MEMORIAL BUILDINGS

CHRISTIAN memorial buildings derive from antique funerary architecture, but the structures were adjusted to the needs of the new religion. Indeed, as offices were celebrated, martyrions had to be turned into chapels (with the proper orientation, and the addition of an apse), or have a church added to them. In the Christian sphere, martyrions remained isolated in churchyards, away from the cities until the 5th century, and they were built either in the open air or underground. There are no known examples of open-air martyrions in Armenia (except, perhaps, the four-pillared at Ani), but a relatively high number of underground martyrions have been preserved, and are often quite precisely dated. There are several types: *a*) simple rooms with a barrel-vault (St. Gayane and St. Hripsime at Ejmiacin (c.400), Sts. Vardanians at Zovuni (c.460), Ejegnajor (c.460), and Jřvez; *b*) double rooms, at Ařudi and at Naxč'awan (mausoleum of the Kamsarakans, c.360?); *c*) cruciform room on the model of the Syrian tombs (Qatura, Sukhani); the mausoleum of the Arsacid kings at Ajc' (c.364), others at Erivan and Ani, and in the vale of Igajor; *d*) room with two openings (to ease up the passage of pilgrims, as at Bethlehem); mausoleum of St. Mesrop at Ořakan (c.442), and of St. Grigoris, founded at Amaras (489) by the Albanian king Vaxt'ang III.

There were two different ways of adding churches to these underground mausoleums: either the church was built in the immediate vicinity, forming, with steles and the mausoleum, a funerary complex, of which several have survived (Ajc', Zovuni), or the church was built directly above the mausoleum, which then became a crypt, as was usually the case in the West (St. Gayane and St. Hripsime at Ejmiacin). By analogy, we can also include the chapel, built c.641 by the Patriarch Nersēs III, above St. Gregory's well at Xor Virap.

From the 6th century, martyrions were added to basilicas as annexes or were integrated, as in Syria. In Armenia, where relics were numerous, the following methods were used:

– joined to a martyrial room, as in Syria: T'anahat (491?), Ga'ni, Ka'nut, St. Iazdbuzid at Duin (553), and J'rvez.

– or, more often, the whole church, more a reliquary than a martyrion, was turned into a martyrion, the building having a central plan and a cupola.

SMALL BUILDINGS WITH CENTRAL PLANS

A NUMBER of small Armenian buildings are generally considered as churches, although they are clearly related to memorial buildings, and those most accurately dated are from the 7th century. However, some of them are thought by Armenian archeologists to be earlier. We shall not be categorical on this point, but these buildings could be prototypes of later buildings, and will be treated as such in this book.

The simplest, and most elementary, design is a plan with a cupola above the central square, which was little used because it lacks stability (single walls cannot support the weight of a cupola). This plan has been used in Iran, however, for four-pillared fire monuments, which were built of light bricks. It is also found in Georgia, in the small church of King Miran at Samtavro (4th century?), and in Syria, in pagan (Elif), Christian (Roueiha), and Muslim (welis) mausoleums. No example was known in Armenia until recently, but three of them have been found during the last three decades: *a*) the chapel at Oxt'aberd (near Erivan), dated from the 4th or 5th century by N. Tokarskiĭ, is a small, square building with a cupola resting directly on squinches, and an apse with a pentagonal perimeter; *b*) the chapel at Lanjaŭbyur, which has a cupola over squinches, incorporated in thick masonry (end of the 6th century?); *c*) the mausoleum of St. Gregory, presently incorporated in the apsidal structure of the church of the Enlightener (Mount Sepuh). It has a cupola on pendentives, without a drum, and an apse with a rounded perimeter (6th century). We should also add the church of St. George at Kačet, which has a cupola resting on the square, with an *erdik* in between.

p. 572

The other designs of centrally-planned churches have drums and wings.

– The drums, which do not exist in Iranian fire monuments, nor in Greco-Roman mausoleums, had an essentially practical function, as the buildings were lit through the windows opening around the drum. Drums were usually octagonal and squat, with a pyramidal roof similar to the roofs of later Syrian tombs.

– The four wings form a free-standing cruciform perimeter, but their internal structures vary. The altar-apse is generally in the east wing, and when all the wings end in apses, the buildings are called *four-apsed*. When the other wings are vaulted, with a plain end, the buildings are known as free-standing crosses (G. Millet), or, even better, *single-apsed crosses*. Finally, when the lateral wings have apses like the altar-apse, and when the west wing is vaulted, the buildings are called *three-apsed*. According to J. Strzygowski, the addition of the wings was necessary to hold and support the cupola (*strebenischen*), but this is not the case in most of Armenia, where the infill method was generally used for building. These three types were not invented by Armenians; they were already applied to small pagan (heroon), and paleo-Christian (martyrion or baptistry) buildings.

— Scholars agree that the church of the Holy Mother of God at Cīviz (c.500) is the earliest example of a four-apsed building in Armenia. The apses are slightly horseshoe shaped, with semicircular perimeters, except for that of the west apse, which is rectangular. Its high cylindrical drum, resting on pendentives over the central square, dates from a later restoration. At Arni, northern Erivan, St. Kiraki is a small four-apsed church with an octagonal perimeter, built on a square base; it has a low octagonal drum resting on squinches. Dated from the first half of the 6th century, some authors think it is a baptistry, but this is unlikely since the Armenian rites do not require a specific building for this sacrament.

— The single-apsed cross probably derives from the cruciform structure of pagan mausoleums that was successfully used for martyriums, for example those at Antioch-Kaoussia (c.380), Ravenna (mausoleum of Galla Placidia [c.450]), and with the addition of an apse, for churches. The Armenian church of St. George at Arjovit (Մարտիրոսապետի Սուրբ Եղիշի Մատենադարան), probably dating from the late 5th century, is a very simple and rather damaged building. The date proposed by some Armenian archeologists for the church of the Holy Mother of God at Art'ik (c.500) is less easy to understand, as its plan is neither exceptional nor very old. W. Ramsay and G. Bell have mentioned several similar examples in central Anatolia (Yağdebaşı, Sütkilise), and the church of St. Lazarus at Sarnab'byur has an unusual flat chevet, an outdated design close to the paleo-Christian mausoleums (Ravenna), which leads some authors to suggest a 5th century date.

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— The three-apsed plan is also of pagan origin, and was as widely adopted for martyriums (*cella trichora*) in the West (Rome) as in the East. In Armenia, apart from the three-apsed church at J'rvez, which Tokarskiĭ attributes to the anti-patriarch Yohan de Bagaran (590-602). Another church, the Holy Mother of God at Dorbantavank', northern Armenia, is dated from the 6th century by Soviet scholars because of the atypical base of its positively rectangular drum, and of the rather considerable elongation of the nave, amounting to a « compromise between central and basilical plans » (M. Hasrat'yan).

LARGE BUILDINGS WITH CENTRAL PLANS

THE cathedral at Ejmiacin and the church at Tekor are the only two large buildings with cupolas that can be said to belong, with some reservations, to the paleo-Christian age.

We shall comment further on the long history of the cathedral at Ejmiacin. It is presently a four-apsed square with four central pillars, but what was the plan of the primitive church? This has not yet been defined in spite of excavations undertaken by A. Sahinyan about thirty years ago, who thought that it was originally a basilica (transformed into a four-apsed square about 480). A. Khatchatrian supposed that the primitive monument was a form of cross within a square perimeter, with an altar canopy in the center (i.e. a cupola resting on arches and four columns) with an apse flanked by two rooms at the east end, a plan fairly similar to the central church at Resafa-Sergiopolis. In this case, the

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plan would derive from such Syrian buildings as the tychaion at Mismiyeh, dated 161-169, or from canopy-shaped mausoleums such as that of St. John at Ephesus (4th century). However, most scholars think that the final four-apsed square design was established during the restoration of 484 (Ējmiacin II), except T'oramanyan, who only dates this definitive plan from the restoration undertaken by Komitas in the 7th century. The problem of the roof remains unsolved, because historians are positive that the building had a wooden roof until the beginning of the 7th century, but the thickness of the pillars seems to indicate that the cupola is an original feature.

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A detailed description of the church at Tekor will be given further on. It was a cross with four free-standing supports within a rectangular perimeter, and the trapezoidal perimeter of the apse gave the chevet a shape close to the paleo-Christian basilica, while being relatively close to some centrally planned buildings such as the martyrium of St. Sergius at Resafa-Sergiopolis (6th century).

A gallery surrounded the building on three sides, and it had a square drum. The shape of the cupola was not the usual hemisphere but a vault, more precisely a rounded cone, two features which lead T'oramanyan to suppose that the building was a basilica later transformed into a cross within a perimeter. This hypothesis, formerly unanimously accepted, is now disputed by several authors (M. Hasrat'yan), who consider that the church at Tekor has always been centrally planned. This seems to be a sensible opinion, especially since its typology is very similar to that of a Georgian building at Cromi (c.635), whose structure is indisputably original.

Most authors agree on the date (c.485) engraved on the lintel. Even if we do not entirely share their conviction, the foundation could be close to 500, provided that subsequent restorations are taken into consideration. The lack of homogeneity found in the decoration, the differing structures of the façades and style of the sculptures, especially the imposts with acanthus leaves (either nearly realistic in the antique style or basic in the paleo-Christian style), are important enough to prevent us from choosing Tekor as the indisputable starting-point of the whole early medieval Armenian monumental chronology.

No civic building of this period has survived, but excavations at Duin have revealed the foundations of two palaces. One, on the acropolis, was a large rectangular building with four pairs of pillars and traces of a throne (?). It may have been built for King Xosrov Kotak (330?-338). The other palace, south of the cathedral, was perhaps built for the Patriarch Giwt' (461-478); it included three strong pairs of pillars, but we do not know anything of its roofing. It was destroyed in a fire c.560.

SCULPTURE FROM THE 4th TO THE 6th CENTURY

MONUMENTAL sculpture can be used on any part of a building, but some elements are particularly indicated as supports. We shall look successively at the supports and at the decorations.

SUPPORTS

ARMENIAN cornices did not much differ from other Transcaucasian cornices of this period. They are in two parts: the dripstone, a protruding molding that curves outward slightly (to prevent rainwater from running down the walls), and the support. They are placed between walls and roofs, between drums and cupola roofs, and in some examples follow the base of the gables (K'asał, Leřnakert, Tekor). The term is also employed to describe interior moldings delimiting vertical walls and roofs (vaults or cupolas).

There are two types of cornices, directly deriving from Greco-Roman models found in Anatolia and Syria:

- Cornice on a concave molding. The support is a simple groove, cavetto, doucine, as at Tekor, K'asał, Gařni (single-nave), and Ereruk'.

- Crenelated cornice. The support of the dripstone is made of protruding stones of various sizes, which leads to a distinction between cornices with brackets, which are voluminous, very projecting, and often molded, of which very few examples are known in Armenia (K'asał, Ĵrveř, Duin), and dented cornices in the Corinthian style, which have smaller features. This type is, at the contrary, very common, and can be simple (St. Anania at Poř, T'anahat), molded (Leřnakert, Zovuni, Awan of Ařtarak, Ĵrveř), or hollowed out (Ĵarĵariř). These elements have no architectonic role to play in the Armenian in-fill technique of building, which was also the case in late Greco-Roman monuments, where they were only reminders of old wooden buildings.

- Yet another form appeared, and was widely used in Armenia, probably as early as the second half of the 6th century. It probably derived from the previous type of cornice, but it could also be a variation of the antique shells of the egg patterns: it is the cornice of « horseshoe » arches, in which the square spaces between the dentils become horseshoe-shaped also (Arjovit, Dorbantavank', Ĵarĵariř).

The distinction between capitals and imposts does not greatly matter in Armenian art, since from an early stage the supports were often embedded. However, capitals were often isolated, as when they were placed on top of votive steles.

There were not many types of capitals and imposts at that period, but we can mention two of them:

- The bell shape, a kind of truncated, inverted pyramid with sides slightly curved in cavettos with rounded angles, and topped by a fairly thin abacus. They can be capitals on free-standing columns or imposts on embedded semi-

columns, and they seem to be a more or less corrupted form of the Corinthian capital.

– The trapezoidal shape (inverted « heap of sand »), a parallelepiped with slightly concave sides, under a thick abacus. They are still impost resting on large pillars or on two embedded semi-columns, and look like an enlarged version of the previous type of capital. One exceptional form, found in St. Anania at Poř, consists of two trapezoids. Capitals and imposts can be plain, but they are more often a favorite element for sculpted decorations.

Armenian doors are rectangular, with two posts supporting a thick monolithic lintel under arches that are sometimes hollowed, but more often filled by tympanums. There are three main kinds of portals framing doors:

– Vaulted porches, of Hellenistic style dating from the 2nd century B.C., which were also used in Cilicia (Korikos) and in Georgia. The arches rest on two jambs bearing one (Ereruk'), or more often two, embedded semi-columns separated by a rather wide groove (Tekor, K'asař, Awan of Ařtarak), with bell-shaped or trapezoidal imposts between them. Saddle-roofs cover the porches.

– Simple portals, simplified versions of the vaulted porches, have only short projections, and no roofs, as at Tekor.

– Finally, the pilasters disappeared and only the arch was kept in several buildings with galleries, the formula used at Tařir.

The windows of this period were numerous and had large openings with semi-circular and sometimes horseshoe tops (K'asař). They are either simple, double (Ařtarak, Tekor, Leřnakert, P'arpi, Nor Keank'), or triple (Ereruk').

The molded arches running above their upper curves were favored for carved decorations. We do not know the origin of this essential architectonic Armenian feature (reminiscent of the relieving arches in cut-stone buildings, or of the arched frame of Greco-Roman niches), no more than we know about its architectonic role (possibly protective like cornices). There are several types of molded arches:

– The Syrian type, with molded arches following three sides of the windows (Ereruk'), or stopping mid-way (Tekor).

– The Transcaucasian type with molded arches stopping at the base of the arched top of the windows, and extended horizontally in two bands. In accordance with Armenian archeologists, we shall call the arches proper the « crown », and the two bands « wings ». Crowns are semicircular, sometimes slightly horseshoe-shaped (K'asař, Tekor, Ereruk'). They do not touch the sides of the openings; a space, usually narrower than the width of the molded arches themselves, is left between the arches and the windows. The length of the wings vary considerably, and the width of the molding is constant on the arches and on the wings, except at K'asař. Wings can also be missing altogether (Ereruk', Leřnakert). Conversely, wings can also be extended into a kind of upper loop (Dorbantivank').

Chancel arches virtually separated apses from the naves, providing the only delimitation between the two parts of the buildings; the difference in level,

known as bema, did not yet exist, only appearing later. Chancel arches are either semicircular or horseshoe-shaped. They rest on imposts which are often sculpted, and on two jambs.

The façades are generally very simple, without sculpted decoration, but sometimes elements are added to bring some interest: horizontal moldings that also run around the upper part of the windows (K'asaġ, Tekor), and seem entirely decorative, but may be distant echoes of brick or wood levellings used to secure the regularity of the courses in in-fill type walls. Other decorative elements are provided by vertical pilasters embedded in the exterior walls, probably to act as buttresses for the vaults, although they do not always seem to be necessary (the single nave at Gaġni, Awan of Aštarak, Agrak). These elements may have been used as anti-seismic devices to stabilize the walls, like the Roman *opus africanum*.

ORNAMENTAL THEMES

THE range is rather limited, and the techniques clumsy. Moreover, most of these themes are not specific to this period, and cannot, therefore, be useful in dating buildings.

The geometrical motifs decorating cornices, the simple moldings or crenelations (brackets or dentils), already mentioned, were also widely used on window arches and some portals, but there are also other motifs.

– Twin-stranded fretwork, on the edges of lintels or on the abacus of imposts, less frequently on window arches. They can be simple fretwork (K'asaġ, Lusakert, Awan of Aštarak), or they can frame series of pearls or spheres (Ereruk' and T'anahat), or rosettes (Pašuack', K'asaġ, Duin).

– Clumsily rendered or deliberately stylized, fretwork becomes assimilated into another motif: « linked rings », found at Ereruk', Lusakert and T'anahat. Pearls added to the linked rings of T'anahat show that it is intentional.

– The torus is very unusual in this period (T'anahat), although this type of motif comes from prehistoric times.

– « Barred diamonds » are mainly seen on the abacuses of imposts. They are diamond shapes delimited by crosses, and separated from one another by vertical bars (P'arpi, Pašuack', Amaras, [489]).

– Zigzags (or alternating leaves) are carved like dihedral shuttles (this is perhaps the influence of peasant wood-carving). They are plain or contain pearls, only one example of which is known, on an internal cornice at Cîviz.

– Ring-rosettes (the original element being a dihedral shuttle, as in the zigzags) form intersected half-circles, looking at the same time like quatrefoil rosettes. This motif was very popular in late antiquity, as much in the Greco-Roman world as in Iran, especially in mosaics. It was used in Armenia from the early Middle Ages to decorate abacuses (K'asaġ, Duin), and even as all-over decoration on the imposts (Pašuack').

– Grooves (sometimes called gadroons), consist of long parallel flutings rounded at the ends. This is a very common motif in Transcaucasia and in the whole Eastern world, especially in Anatolia. In Armenia, they are found on a lintel at Tekor, and, slightly altered, on an impost at Pašuack'.

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fig. 37

It is sometimes difficult to define some geometrical motifs which might derive from actual plants, but which are so stylized as to blur their botanical identity.

- Acanthus leaves were favored by Greco-Roman sculptors for capitals, architraves, cornices, etc. They had become extremely skilled at rendering acanthus leaves, a skill exceptional among Christian sculptors. The long, flexible, twisted leaves with their cut-out and pointed edges lost their character in Byzantium, as well as in Syria, Anatolia and Transcaucasia.

There are a number of acanthus-leaf decorations in Armenia, especially on trapezoidal imposts. They are usually treated as strict bas-reliefs on two planes, cloisonnés, as it were, and tend to be perfectly symmetrical on either side of the median rib, which is more or less defined. There are such acanthus leaves in the churches of K'asał, Tekor, Ereruk' and as single motifs at Añuč and Gañni. More flexible, the acanthus leaves of Bayburd are more skillfully rendered, with heads among the foliage, after a well known Hellenistic tradition. A bell-shaped impost at Tekor shows a shape closer to the antique style, with leaves more freely rendered, and slightly curved at the top, which of course casts a doubt over the oneness of the decoration of this church.

- Palmettes (five-foliolate vine leaves) appeared at this time: seen frontally and symmetrical (Eřegnajor), or in profile and asymmetrical (Tekor, Xořorni).

- The botanical origin of the florets (lily flowers), a kind of palmette with three folioles, is less certain; there is a handsome example at T'anahat. It may have derived from the egg and dart, intermediary element of the well known Greco-Roman egg motif.

- Flowers (bunches, lotus or tulips), on the other hand, are straightforward plants. They decorate the capitals of the gallery at T'anahat.

- Vine scrolls, alternating grapes and leaves, is a theme used since antiquity, but which was adopted by Christians because it is a significant symbol of the vine as eternal life and as the corpus of the Church. Surprisingly, this theme, common in Syria and Anatolia, was not immediately adopted by the Armenians. The earliest examples are sited in remote places, Vaspurakan, on a baptismal font at Norovans, and in the Fourth Armenia, on the reused lintel of a door at Xulėvank'.

- The cross decorated lintels, imposts and, less frequently, the keystones of chancels at this period (Bayburd).

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Crosses on « cruciferous lintels and imposts » are rarely Latin crosses (Kořb, K'asał), nearly always being the Maltese cross, more often surrounded by a crown. There is sometimes a bisecting ornament such as a button, a leaf or a shuttle. The crosses are sometimes at the end of a rod. Additional features, starting from the foot of the crosses and looking like foliage, are sometimes added (Awan, Ĵrveř): they represent the life-giving Cross with its flowering foot, which developed so singularly in the following centuries. This representation, however, is far less suggestive, as the additions are sometimes transversal grooves reminiscent of the folds of Sassanid ribbons (Arjovit), sometimes herringbones evoking horns from Greco-Roman decorations (Ĵrveř). The crosses and their additions may be framed by decorative elements such as two six-petalled rosettes in

medallions (Ējmiacin, Ereruk'), a symbol not yet elucidated. Also, two realistically rendered palm trees, as at P'arpi and Ereruk', or only approximately realistic (Ereruk', Zovuni [c.460]). Palm tree and vine, symbols of paradise and eternal life, were jointly depicted, with the Cross in larger compositions, on door lintels of some Georgian and Armenian archaic churches.

fig. 17, 37

On the « Armenian paradisiacal lintels », palm trees are very figuratively depicted to the right side of a lintel fragment at Kofb, next to the cross, which stands on a stylobate from which rise bifid elements, perhaps flowers. A palm tree in the same style figures on the wall of the mausoleum staircase at Amaras (489).

At Ap'na, the cross is carved on a background of vine scrolls; the same arrangement exists on the south portal at K'sa], where a coarse carving of fighting animals is placed above the cross. This theme is further developed on the west portal of the basilica, with the addition of deer and palm trees. The three lintels are framed by a simple fretwork band.

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From an unknown church at Duin, the left part of a lintel has been found, showing a real « Latin » cross with, starting from its foot, vine growers in a vine scroll (leaves and fruit); such composition is reminiscent of paleo-Christian mosaics from Palestine.

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The right part of a lintel reused on the side of the south tomb at A]c' shows in the center a cross within a circle, delimited by rosettes at the bottom and by doves at the top; laterally are an ibex (?) and a bird in a vine scroll, clumsily rendered.

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REPRESENTATION OF LIVING CREATURES

APART from figures and animals represented in « paradisiacal » scenes, living creatures are less common in Armenia than in Georgia at this period (Bolnisi, Cop'k').

— Three imposts have carvings of single birds with the Sassanid ribbon: at Pašuack', the frontal view of a peacock, with two crests and wings spread, is next to a large rose, and the finely pleated ribbons are displayed from its feet. At T'anahat and at Ereruk', peacocks seen in profile have ribbons around their necks. This bird was the symbol of eternal life and resurrection even before paleo-Christian times, and it is therefore common to find it figuring prominently in these churches. These two representations are close to the two peacocks seen on either side of a sacred tree (or vase), on a capital at Mingēč'aur (Mingēč'evir), which also wear a ribbon. We can fully appreciate the meaning of the ribbon when we know that it was flying at the back of the Persian king of kings' crowns, symbolizing strength and power.

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— At A]c', the face of the north tomb bears a carving of Daniel between the lions, a well known funerary theme and a promise of salvation for those who practice their faith. As the stone is very worn it is difficult to discern the style of the picture, but its iconography is simple: Daniel is praying, wearing a short tunic, flanked by two aggressive lions with outsize claws. An identical, incom-

plete slab, is embedded in a wall of the monastery at Angl' (Vaspurakan). On a capital in the graveyard at Eļvard, Daniel also figures between two large lions with herringbone manes.

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— Still at Aļc', a plaque is embedded next to the slab with a «paradisiacal» decoration. It shows a boar being attacked by two hounds, and being speared by a hunter. This picture has been variously interpreted; because the man seems to be naked, it could only be a pagan theme, but close examination shows that he wears a garment around the hips. This is indeed a pagan theme not unusual in paleo-Christian iconography (Gallo-Roman sarcophaguses), which is also found at times in Armenia and in other types of Christian art, but its symbolism remains somewhat obscure. We can only note that hunting was a princely privilege in the Middle Ages, and that such a picture added to the prestige of the man for whom it was made.

The iconography and the style of the sculptures at Aļc' do not contradict the date (second half of the 4th century) provided by historians and corroborated by the typology of the underground tomb.

To conclude this somewhat abstract analysis, it is necessary to keep in mind the uncertain dating of buildings of this period, which is due to the scarcity, the imprecision, and even to the contradictions found in literary sources and epigraphic testimonies, and also to dissimilarities between topology and sculpted decoration. This should not surprise in buildings over a thousand years old and often altered throughout the centuries.

We have therefore to content ourselves with imprecise dating from the 4th to the 7th century. This, however, is not a reflection on the architectural quality of the buildings. Indeed, besides basilicas and cathedrals such as Ėjmiacin and Tekor, many single-naved churches were built, including the well known northern Armenia monuments at Agarak, Kaġnut, Aragyul', Eļvard, Awan of Ařtarak, Vanevan, Lusakert, Agrak (Ařtarak district), Leġnakert, Gaġni, Ėarġaris, Sverdlov, etc.; Pařuack', T'ux, Poř, Karmrakvank', Mrorsivank' in Vaspurakan; St. George at Erkan and Č'arč'aranic'vank' in Upper Armenia.

THE GOLDEN AGE OF THE EARLY MIDDLE AGES (7th century)

MANY events occurred during the 7th century which greatly affected artistic and cultural developments. The Byzantine advance, concluded by the treaty of 591, extended the limits of the Empire to the river Hrazdan and to the Arax at the time of Emperor Maurice (582-602). His hostile attitude toward the Armenians led to massive deportations to Thrace and made official the schism, aggravated by the creation of an anti-patriarchate at Awan. This break-away was followed by that of the Georgian Church, lead by the Patriarch Kurion at

the Synod of Duin (608), to which must be added moves toward independence from the Albanian Church, and even from the Metropolitane of Siunia.

The Persians returned to Armenia and Asia Minor for a short while (604-629), followed by Heraclius' conquest of Armenia (630). He adopted a more subtle religious policy than Maurice, and succeeded in rallying the Armenian clergy (Ezr, 630-641), using a mixture of compromises and material advantages. Armenian commanders were placed at the head of the armies. His successor, Emperor Constant II, also managed to negotiate with Patriarch Nersēs III.

Following a few incursions into the territory (between 640 and 648), the Arabs imposed their protectorate over Armenia in 661, but they remained on good terms with the Armenians for quite a long time (government of Grigor Mamikonean, 662-685), until the last Byzantine attempt at reconquest undertaken by Justinian c.688. However, the Armenians' situation deteriorated sharply toward the end of the century.

Surprisingly, this troubled and uncertain period was artistically an extremely rich one, as we shall see presently.

ARCHITECTURE IN THE 7TH CENTURY

THE architecture was essentially devoted to religious buildings, besides a few palaces, of which only foundations, some architectonic fragments and several sculptures remain.

The major architectonic problems of the churches were solved: walls built by means of the in-fill technique, and the erection of vaults and cupolas. But we can perceive a certain hesitation between the use of squinches and pendentives where cupolas rest on a central square (the church of St. John at Awan is perhaps an early example). Pendentives, more adapted to the in-fill method, were finally preferred.

Architectural tendencies were more defined (central plan with cupola widely chosen to the detriment of oblong designs). Heraclius' reconquest did not appear to have introduced a Byzantine influence over Armenian art, and was limited to specific details such as the imitation of Greek chevets in three parts between 630 and 680, a point recently made by A. Erémyan.

Architects had to take other needs into consideration, such as annex rooms (to be used as small apses, sacristies, martyria, etc.), but even more so the need for wider spaces for the congregations, as centrally planned churches were rather small until then. Their solutions are so numerous, the plans so varied and the architectural activity so intense that we can describe it as a veritable « typological explosion ».

We should see in the first place how the erection of a building was determined. The founders were high-ranking religious dignitaries. Patriarchs were inclined to build large churches on the site of their birthplace, but they were sometimes much more enterprising, such as the Patriarch Ezr, and mainly the Patriarch Nersēs III (641-661), nicknamed the Builder. Princes elevated to important military functions (Dawit', Sahakuni, Grigor Mamikonean) also wanted to mark

their promotion by founding prestigious buildings. Other rulers of lesser ranking such as the Kamsarakans, lords of Širak and Aršarunik', were indefatigable patrons and builders.

The master builders were usually vardapets working with a team of sculptors and laborers grouped in workshops. Some stone models of churches with flat bases were found, and some authors (P. Cuneo) suggest that they were used as models presented by the architects to the patron (Siunia, Erzerum); later, their lower fronts were cut dihedrally and they were placed on acroteria on the ridge of the church (Hañčavank', Ganjasar, Geğard).

SMALL CHURCHES

SMALL, centrally planned churches, which appeared before the 7th century, later evolved from this plan in four-apsed, three-apsed or single-apsed crosses, but east annexes were sometimes added either side of the altar-apse, and also west annexes, flanking the west wing. It is not easy to determine whether these annexes were planned from the outset or if they were later additions; however, the relatively thin lateral walls of the apse, justified by the presence of annexes acting as buttresses to the cupola, point to the first hypothesis. Another parameter, the number of annexes, has to be taken into account for each of these three plans, and we shall distinguish the free-standing shapes (without annex rooms) from the shapes enclosed within a perimeter (with an annex room between each wing), and from the semi-free-standing or semi-enclosed shapes (with annex rooms on either side of the altar-apse).

The small, free-standing four-apsed churches, called « simple » because the apses are only separated from one another by the pillars supporting the cupola, can be dated only from their sculpted decorations, when there are any, which explains how difficult their dating can be. They form two groups:

- The free-standing four-apsed churches, which mostly have a cruciform perimeter, and have a free cross outline (St. Sion of the Manganoc's at Öşakan, Sts. T'argmanc'ac' at P'arpi, Hoge Hank', Soğakavank'). The church of St. Hayrapet at Belu (Vasparakan) is the only one known to be within a rectangular perimeter, an original feature due to the poor quality of the building materials more than to deliberate design.

- The semi-free-standing four-apsed churches, when they are precisely dated, were not built before the early 10th century, but they certainly existed before this date: the church of the Holy Cross at T'ordan, founded by Heraclius (c.625), the churches of Surb Tikin near Šatax, at Butac'vank' (Vasparakan), and St. Stephen at Agarak.

The small three-apsed churches also form two groups:

- The free-standing three-apsed churches, which form two sub-groups, depending on the perimeter of the apses. Churches of the first group have apses with pentagonal perimeters. One of them (now destroyed), St. Anania at Alaman, was founded by Nersēh Kamsarakan in 637. Another, very similar one, probably

built by the Patriarch K'ristap'or c. 630 at Korhan, on the north slope of Mount Ararat. Churches of the second group have apses within rectangular perimeters, but their outline is a free-standing cross. Only one, the church of the Holy Mother of God at Verin T'alín, is positively dated from the 7th century, the other churches being dated by analogy only (St. Christopher at Nerk'in T'alín, St. George at K'arašamb, St. John at Aylaber, Vank'asar, St. Mary at Arzni). Church N° 1 at T'il (Fourth Armenia), whose 7th century dating is far from certain in spite of its low drum on squinches, should be treated as a completely separate case. Now submerged by the waters of the dam at Keban, this church had apses with rounded perimeters, a feature contrary to the practice of Armenian architects.

– The semi-free-standing three-apsed churches have east rooms, but none is dated, and their appurtenance to the 7th century is debated. Dorbantavank', near Sverdlov, for example, a large church previously mentioned, is thought to be much earlier by some scholars, whereas we think that the sculpted decoration of Hnevank' would rather place it in the 9th or 10th century. Most authors, on the other hand, agree that the church at Pemzašen (Mahmudcuk) is from the 7th century.

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NONE of the single-apsed cross-shaped churches attributed to the 7th century are dated from positive evidence, but from comparative criteria.

The single-apsed cross-shaped churches are numerous, but many of them are in ruins, or had been too inaccurately rebuilt in the 19th century. The better preserved, or most skillfully restored are: the elegant church of the Holy Mother of God at Ašarak, still with part of its original tiled roof. The church of St. Sergius at Bjni has the same proportions, but it is a tiny building, less carefully built. Church N° 3 at T'il (Fourth Armenia) is massive and well built, with an octagonal drum resting on squinches, and a brick superstructure. The church of St. Stephen at Lmbatavank' is much more elongated, and it is generally thought to date from about 600. It is a single-apsed cross with a very unusual plan: the lateral and west wings have flat extremities, but they have semi-domes resting on small squinches. It also has rich sculpted decoration and contains the best preserved 7th century Armenian paintings. Other buildings of this type are either destroyed or too much altered. Some semi-free-standing single-apsed churches are difficult to analyse: the church of Artawazik at Biwrakan and the church of St. Stephen at Koš; the latter had a drum, now collapsed, resting on squinches, and the north east room has retained its ceiling with radiuses, resting on squinches; there are still traces of paintings on the walls.

fig. 18, p. 497

p. 504

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LARGE CHURCHES

LARGER churches were required to accommodate swelling congregations. As the Armenians had given up building large basilicas, architects had to find means of covering large spaces with a cupola, but the very wide spans between the arches of the central square would not suffice to support its weight. Several, nearly contemporary, methods were adopted, and such remarkable

simultaneousness well illustrates the architects' extraordinary creative activity at the turn of the 6th century. We must remember, however, that most of the methods applied to these buildings were already known and used - although individually - for the Late Empire mausoleums, as well as the paleo-Christian martyrions and baptistries. The application of these methods to large churches is the truly original feature of Armenian art.

The small four-apsed formula was adapted to the new requirements, but the surface had to be enlarged without jeopardizing the strength of the building. This was achieved by reducing the span of the apse arches, which ceased to stretch over the sides of the central square. They were therefore more stable, and the supports of the cupola were doubled. The spaces between the arches were used in two different ways: either the dihedron was left in place and the final plan was a four-apsed square, or the space was used to accommodate three-quarter cylindrical niches, and the plan became four-apsed with four niches. In some four-apsed churches, the expanded surface was reinforced by the addition of a peripheral gallery acting as a buttress to the weight of the cupola, which then became a *galleried four-apsed plan*.

FOUR-APSED SQUARE PLANS

THERE are two types of square four-apsed buildings: simple, or with an altar canopy.

- The archetype of a four-apsed square with altar canopy is the cathedral at Ejmiacin II (c.485), but this type of building was not very popular in Armenia, and only one church of this type was built in the 7th century: the cathedral at Bagaran, built between 624 and 631, now razed to the ground. This type of plan was not much used outside Armenia either, although J. Strzygowski thinks that it was originally used for the Nea at Constantinople, and from this model for the church of San Satiro in Milan, the church at Germigny-des-Prés in France, and numerous churches on Mount Athos. In fact, these buildings derived from a close variation, the three-apsed with altar canopy (in which the west apse is replaced by a vaulted wing or a small narthex), a plan found everywhere in antique mausoleums and paleo-Christian martyrions.

- The simple four-apsed squares are mostly semi-free-standing, and have two small east apses. The first church of this type was most probably the church of St. John at Mastara, which has a disputed date (between the 6th and the 10th century!), but which is most probably from the second quarter of the 7th century, a date that is not contradicted by the analysis of the sculpted decoration. Larger, the church of St. Sergius at Art'ik is not dated, but seems to be from a later period. It has been much altered, its drum has collapsed, but it has abundant and varied sculpted decorations, very close to that of the cathedral at T'alin (late 7th century). Two other churches of similar plan are thought to be from the 7th century: the small church at Oskepar, which has an altar-apse with two projecting small apses, and several archaic features (octagonal drum resting on squinches, a porch with pediment, but on the other hand a very basic decoration contrasting with the previous churches).

This leads some authors to think that it was built at a later date, between the 8th and the 10th centuries (A. Avetisyan, G. Čubinašvili). Similarly, the church of St. Gregory at Hařičavank', with the round interior of its drum, pendentives instead of squinches, and its paucity of sculpted decorations, could rather date from the 9th or 10th century. The simple square, four-apsed plan was therefore quite common in Armenia, but was also found in Georgia (Bobosgeri, Sveti, 10th and 11th centuries), and also, here and there, in western Europe (Centcelles, 4th century) and central Europe (Reporyje, in Bohemia).

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FOUR-APSED CHURCHES WITH FOUR NICHES

THE four-apsed churches with four niches have, characteristically, three-quarter cylindrical niches ending at the top in semi-domes topped by squinches. This architectonic element was not an Armenian invention since it is found in antique buildings (Puzzoli, Italy) and in paleo-Christian baptistries (St. John at Brescia, 5th century, Mar Gabriel at Qartamin, 6th century), where the niches are, however, semi-cylinders, not three-quarters of cylinders. Another characteristic feature of the pre-Arabic Armenian four-apsed and four-niched churches is the nearly constant presence of four corner rooms; these churches have therefore a rectangular perimeter hiding the internal structures. There are, however some four-apsed churches with four niches without annex rooms in other parts of Transcaucasia, and in Armenia itself, some of them have only two east corner rooms.

The origin of the four-apsed churches with four niches is not easy to determine. The Soviet archeologists think that the addition of corner rooms concurs with chronological stages and, therefore, buildings without rooms would be the earliest ones. Such plans do not exist in Armenia. In Transcaucasia, they appear in Georgia and in Caucasian Albania. There are three in Georgia: the church at Nicoc'minda (6th century?), the small church at Šuamt'a (7th century), and the church of the citadel at Kvetera, which is the only dated one (c. 1060). In Albania, Moxrenis, the church recently discovered at Oxt'adinivank' is attributed to the 5th century by some authors, but it is actually impossible to date for lack of historical context.

Besides these buildings of arguable dates, prestigious four-apsed churches with four niches were erected at the same period in Armenia and in Georgia about 600, but it is impossible to say in which of the two countries the first ones were built. They can be studied according to the shape of the perimeter (polygonal, rectangular or with the insertion of niches), and the number of annex rooms (four, two, or none). Polygonal perimeters reflecting interior structures are characteristic of the Georgian four-apsed churches with four niches, of which there are five: the Ĵvari church at Mcxeta, founded by King Stepanos I between 590 and 605, the large church at Šuamt'a, the cathedral of Martvili, the church at Čamhus and the church of St. Sion at At'eni. The latter is a special case because inscriptions mention that Armenian architects and sculptors were very involved in this building: it is a duplicate of Ĵvari, with annex rooms similarly and clumsily placed, separated from the north and south apses by a wide space.

fig. 22, 23, p. 499

fig. 21, p. 500

In Armenia, the perimeter of most four-apsed churches with four niches has two dihedral niches in each façade, discreetly marking the position of the apses. The earliest shape, however, was probably a plain perimeter, like the cathedral of St. John at Awan, founded about 600 by the Chalcedonian antipatriarch Yohan of Bagaran. The building has original, round corner rooms which were probably covered with cupolas, a feature that leads some authors (T. Marut'yan) to suppose that the church had an outline with five cupolas, as had many later Byzantine churches. The cathedral at Awan is even more remarkable for the structure of its portal and its sculpted decoration. The church at Aramus has a similarly straight perimeter; Soviet authors date it from the 7th century, although chroniclers testified that it was built by the Patriarch Dawit' I (728-741).

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The other Armenian four-apsed churches with four niches of this period have niches carved in their perimeter. The most famous and most accessible example is the church of St. Hripsime at Ėjmiacin, founded by the Patriarch Komitas in 618. Unfortunately, it has suffered from several major restorations, especially in the mid-17th century, which have altered its appearance to a certain extent.

p. 526

The earliest example of a four-apsed church with four niches could be the church of St. George at Gaṛnahovit (Adyaman), because the name Movsēs, beautifully engraved in archaic lettering on a window, could be that of the Patriarch Movsēs of Eṽard (574-604). Some irregularities in the building work, notably the placing of niches on the central square at nearly 180°, also suggest an early date. The structure of the drum is archaic as well, and is reminiscent of Mastara, which has niches at each of the angles of the octagonal drum. The interest of this church is further enhanced by the fact that we can refer to its decoration, as it has only undergone minor restorations.

fig. 27

In Vaspurakan are the ruins of another four-apsed church with four niches, the church of the Holy Mother of God at Arcuaber, probably founded during the second quarter of the 7th century by Mžēž Gnuni II, generalissimo of Emperor Heraclius' army. The church was certainly copied from the church of St. Hripsime, though there never was more than one window in the apse and, mainly, the west annex rooms do not have angular niches, but open widely on the outside under a large arcature, suggesting that they were perhaps used as funerary rooms.

fig. 29, p. 576

Two buildings in Siunia have similar plans: the church of St. John of Sisian, founded by Prince Kohazat and the Metropolitane Yovsēp' I (670-689), whose portraits are sculpted under the cupola. The church has a cylindrical drum with twelve blind arches (which could indicate an important restoration), and a rich variety of decorative sculptures.

The church of the Mother of God at K'olatak [Alučalu], is in very poor condition, and was built, contrary to the other churches, with irregular stones of medium size. This is possibly why some authors date it from the 9th century, but its close relation to St. John of Sisian points to a contemporary date, therefore the late 7th century.

The small church of T'argmanc'ac' at Aygešat was long considered a sort of small-scale replica of St. Hripsime, but it has recently been discovered that it has no west annex rooms. Only a few fragments of walls remain, but we know that

it had only one east window, and that its drum had internal blind arches. It would have been founded by the Patriarch K'ristap'or II toward 630 (T. Marut'yan). Besides this, the church of the Holy Mother of God was lately discovered at Sarakap, and it has an unusual plan with four symmetrical apses and two small apses projecting either side of the altar-apse. The intermediary niches are not segments of a cylinder but acute dihedral angles. Is this *hapax* a spontaneous architectural attempt, or a technical mistake? We do not know, but since the roofing was considerably altered, and since we lack any kind of historical information, no serious date can be suggested. Finally, most authors agree to date the church of St. Ėjmiacin at Soradir from the 7th century, or even the 6th century. However, we shall only mention it later, because some of its features could contradict such an early dating.

p. 577

FOUR-APSED CHURCHES WITH GALLERIES

THE structure of the four-apsed churches with galleries is as follows: the cupola, placed over the central square, rests on four arches supported by four strong pillars; the apses acting as buttresses to the cupola do not have rounded walls, as in the previous designs, but arcades supported by columns. The vulnerability of this formula required the additional support of a peripheral gallery. This method was probably chosen to bring more light inside the church, and was perhaps first tried in the four-apsed churches at Apamia (5th century), Seleucia of Pieria or Bosra (512), or more probably in the church of St. Sergius and St. Bacchus in Constantinople (c. 515). This kind of church has a small east room placed in the wall of the gallery to shelter relics, which illustrates its martyrial function.

The most famous church of this type is the church of Zuart'noc' (of the angels), founded by the Patriarch Nersēs III between 643 and 652 (to bury the remains of St. Gregory, according to tradition). The building itself was razed to the ground a long time ago, so the analysis of the plan is fairly straightforward. The elevation is more problematic and hypothetical, as we can see from the variety of attempted reconstructions. We must at this point refute an absurd, but often repeated, opinion: it has been said that the craftsman who sculpted the bas-relief of Noah's Ark on the façade of the Ste. Chapelle, in Paris, took Zuart'noc' as a model. How could a 13th century man copy a work which had collapsed over 400 years before?

p. 594

The church of Zuart'noc' was much admired in its time, and was imitated at about the same period at Liakit, in Caucasian Albania, and much later at Bana (881) (Tayk) and, in Armenia, at St. Gregory of Gagik at Ani (1,000). But the architecture of these buildings, more reckless than audacious, was vulnerable to earthquakes and all collapsed sooner or later (except at Bana, where the architects took care to provide a double partition to the four-spaced church). Structures so foreign to Armenian architectural concepts enjoyed only limited popularity.

p. 595

On the other hand, the abundance, quality and variety of the sculpted decorations of Zuart'noc' are striking, although they are now reduced to fragments scattered on the ground. We shall later return to this rich iconography.

CROSSES WITHIN PERIMETERS

CROSSES within perimeters are buildings with a central cupola from which spread four vaulted wings with corner rooms in their angles. Their origin is controversial, as such a plan could derive either by adding corner rooms to free-standing, single-apsed crosses (the most logical hypothesis), by adding a cupola over the central span of a basilica, and transverse vaults over the side aisles (T. T'oramanyan), or by taking away the apses of a four-apsed square (A. Grabar). Whatever the reason may be, the cross within a perimeter is the end result of a long process tending to contain a complex interior plan within the simplicity of a rectangle. The cruciform structure is only apparent in the different levels of the roofs, markedly higher over the wings centered on the cupola than over the annex rooms. The problem was, however, complicated by the altar-apse, which off-centered the cupola to the west. The building had therefore an asymmetrical length, and this asymmetry seems to have upset the Armenian architects, since they tried to correct it by reducing the depth of the altar-apse and the length of the east wing to the point of eliminating it completely.

The classification of the crosses within rectangular perimeters depends on two parameters: on one hand, the relation of the four supports of the central square, either all free-standing, or partly, or completely embedded in the walls. On the other hand, whether the east wing is retained or not, but this latter modification seem to have occurred only after the Arab conquest.

Crosses with four free-standing supports within a rectangular perimeter (complex crosses within a rectangular perimeter [G. Millet], *Quinconx* [British authors], *Längsgerichtete Kreuzkuppelkirchen* [J. Strzygowski], basilicas with cupolas [Soviet and Italian authors]) are exemplified by the Armenian church at Tekor. Several large churches of this type were built at the time of Emperor Heraclius, but they were not influenced by the Greek style, since no dated building of this type is attested in Byzantium. This type of plan seems therefore to be authentically autochthonal, and affects:

fig. 31, p. 556

– The cathedral of Mren, founded between approximately 629 and 640 by the Curopalate Dawit' Saharuni, a homogeneous building with rich sculpted decoration, and paintings of which very little remains today.

– The church of St. John at Bagawan, also in Turkey, completely destroyed in 1916. It was founded by the Patriarch Ezr between 631 and 639, with a plan very similar to that of Mren. It had projecting polygonal apses, and was the largest church in Armenia (over 50 yards long).

fig. 36, p. 518

– The church of St. Gayane at Ejmiacin, founded by the same patriarch in 630 on the site of the underground martyrion of the saint, but restored in 1652. This is perhaps why its plan is slightly different from the two previous churches, and why it has a west gallery: the altar-apse does not jut out, the east annex rooms do not have apses, and they have groined-vaults.

fig. 26, p. 563

– The cathedral of Öjun is difficult to date positively. According to chroniclers, it was founded about 720 by the famous Patriarch Yohan of Öjun, but many authors contest this information. They think that he only restored a 5th to 7th century building (opinions differ), and base their arguments on two

factors: typically pre-Arabic sculpted decorations, and the fact that it would have been impossible for the Armenians to build such a large church while they were living under harsh Arabic rule. These arguments are relevant but not in the least decisive since we know of the great personal prestige enjoyed by the Patriarch with the Arabs. Besides, archaic-type decorations were still executed, even up to the beginning of the 10th century. There is, finally, an important factor to consider: the church of Samšvilde (a city north of Öjun) has a very similar plan, and is dated 759-777.

As the structure of the church differs from the usual typology (very elongated, with very narrow side-aisles, four spans instead of three, and a peripheral gallery), it resembles a basilica (especially inside) (J. Strzygowski). This leads us to believe that possibly Yohan of Öjun built his church as a cross within a rectangular perimeter on the ruins of a basilica, probably razed to the ground, and that a large number of carvings were reused on his own church.

The cathedral of T'alin is an interesting variation, a three-apsed church with four free-standing pillars, within a rectangular perimeter. This imposing building was probably commissioned by Prince Kamsarakan, Nersēh (III), about 690. Its originality is in the extension of the lateral wings by means of projecting apses with a pentagonal chevet including three windows. The sculpted decorations are important and varied, and there are fragments of wall paintings.

This plan may originate from the last of the modifications made between 608 and 628 to the cathedral of St. Gregory at Duin. The novelty of this plan did perhaps worry the architects, who chose to secure the stability of the cupola by means of lateral apses.

The church of St. James at Akori had a different structure. According to the plan drawn by Dubois de Montpéreux, it was a cross with two west free-standing pillars within a rectangular perimeter (simple cross within a rectangular perimeter [G. Millet]) but essentially differing from the other because the east wing was integrated into the spaces of the apses, so that the east supports of the cupola were integrated into the pillars supporting the chancel arch. The cupola was therefore placed exactly at the center of the plan. Unfortunately, in the mid-19th century the church disappeared in a mud slide falling from Mount Ararat. This plan later became very popular in Byzantium and in Georgia, and most authors date this church from the third quarter of the 7th century, which is why G. Millet thought the plan to be of Armenian origin. However, the very few Armenian churches with two free-standing pillars are surprisingly of much later dates (14th, and mainly 17th century), and suggestions that Akori underwent a later reconstruction are not implausible.

fig. 30, p. 580

p. 514

HALL-SHAPED CHURCHES WITH CUPOLA

HALL-SHAPED churches with cupola (Kuppelhalle [J. Strzygowski]) are crosses within a rectangular perimeter which have long, thick pillars embedded in the lateral walls to support the cupola. This formula leaves room for a wide central nave flanked by two short lateral wings with two niches on either side, under low blind arches. Architects reduced the length of the east wing and the depth

of the apse in order to center the cupola properly. The apse is flanked by two small apses, and they are delimited outside by two deep dihedral niches. There are usually three doors with projecting porches.

p. 594 According to A. Sahinyan, this plan was originally found in the modification of the very old church of St. Peter and St. Paul at Zovuni, which was at first a single nave with a barrel-vault reinforced by two archbands resting on pillars, and with a markedly horseshoe apse. The vault, which probably collapsed, was replaced with a cupola resting on squinches, doubling the pillars with thicker and wider supports. The rather irregular building demonstrates the architect's lack of experience. According to the paleography of an undated inscription and the very simple decorative carvings (pearls on rings, already mentioned), this adaptation would have been undertaken in the early 6th century.

Hall-shaped churches with cupolas, which we shall call archaic to differentiate them from churches built after the Arabs were evicted, are concentrated in a valley, on the right bank of the Hrazdan river, in the district of Ayraat province under the domination of the Amatunis princes in the 7th century. Three, perhaps four, of these buildings are still standing, in more or less good condition.

fig. 28, p. 566 – The church at Ptjni, dated from the 6th century by G. Hovsep'yan and some other authors, who base their hypothesis on an audacious interpretation of the names Manuel and Sahak, engraved on the walls, and on the fact that it was a bishopric at the time. Many archeologists now date it from the 7th century. The church is in a very bad state, but it is exceptionally interesting because of the abundance and quality of the decorations.

– The church of St. Thaddeus at Ddmas'en is well preserved and visitors gain a better impression of the spacial composition of the hall-shaped church with a cupola, but there is not any sculpted decoration. As it has a single window in the apse, it is generally dated from the third decade of the 7th century (M. Hasrat'yan).

fig. 34, 35, p. 495 – The cathedral of Añuč (Taliş) was founded about 665 by Prince Grigor Mamikonean and his wife Heñiç. Incompletely restored, the building has neither drum nor cupola, and looks awkwardly unbalanced, but it is not lacking in interest since the plastic and decorative sculptures are varied, and since rather large areas of painted walls have survived.

p. 519 – Some authors include the church of Sořakat' at Eñmiacin in this list, although an inscription attributes the building to a very late date (1694). There are also important anomalies such as the lack of dihedral east niches, the poor interior lighting, and the narrow doors. In their view, the inscription refers only to a restoration, which is doubtful.

RADIATING CHURCHES

THESE churches have six or eight wings radiating from the center (six-apsed, or eight-apsed plans), and they are not very usual in Armenia, especially in this period, which is surprising since this type of plan was very frequent in funerary and martyrial architecture, such as Anatolian eight-apsed buildings (Ulupinar, Viranşehir, the octagon of Gregory of Nyssa), or the octagonal martyrion of St.

Euphemia in Constantinople. There are in fact only one six-apsed and two eight-apsed churches:

– The church at Aragac, recently discovered, is a vast building with projecting apses, each of them with a pentagonal perimeter. It has a half-spherical cupola, and a squat hexagonal drum with a low pyramidal roof. p. 491

– At Zoravar, near Ejvard, is an eight-apsed church founded by Grigor Mamikonean between 661 and 665 (M. Hasrat'yan). The apses are semicircular with a trapezoidal perimeter, the altar-apse has a larger diameter than the other apses, it has an octagonal drum, and the roof is missing. p. 593

– The church at Irind differs typologically from the previous one because the west apse is replaced by a short vaulted wing, and there are two small rooms on either side of the altar-apse. On the basis of the decorative carvings, it seems to be contemporary. p. 539

PALACES

THE patriarchal palace at Duin was commissioned by Giwt in the late 5th century, and burned by the Persians about 565, but another one was erected north of the cathedral in the 7th century. It was a vast rectangular room partitioned into three parts by four pairs of columns, the central part being much wider than the sides. The volume, if not the shape, of the big capitals are reminiscent of Achemenid capitals from Persian palaces. The patriarchal palace, built by Nersēs III (c.650) at Zuart'noc', has a general L-shaped plan, with the west part used for receptions and consisting of two large rooms: one had a barrel-vault reinforced by archbands, and was probably the dining-room; the other one was segmented into three naves by colonnades, and was reserved for audiences. The east part was the Patriarch's private quarters, including bedrooms, storage rooms and baths. p. 515

Prince Grigor Mamikonean ordered the building (661-685) of a palace next to the cathedral he had founded at Afuč, with a plan deriving from that of Duin. p. 595

SCULPTURE IN THE 7TH CENTURY

THIS period is characterized by the development of sculpted decorations. They were widely used, not only on the different supports already mentioned, but also on the outside walls and drums, and inside on squinches and small squinches. They gained in variety as themes became more versatile, varied and refined. In this respect, it is possible to think of grouping some buildings and to mention workshops, if not schools. The number of dated buildings makes it possible to draft a plausible chronology.

SUPPORTS

7TH CENTURY cornices reproduce forms from the preceding period. Crenelated cornices were still widely used, either as brackets (Aygešat, Bagawan), which can, surprisingly, look like archaic-style triglyphs (Pemzašen), or they are simple

rows of dentils (but the «tooth» is often blunted in a cavetto [Bagaran]), or double (church of the Holy Mother of God at T'alin), or else as small horseshoe arches (Mren). Characteristic of the period is the mixture of horseshoe arches and dentils (Öjun, Mren, Aragac). Driptstones are also sometimes carved (St. John at Poř).

However, cornices on hollowed moldings were becoming more popular, although their profiles were losing their original characteristics and getting progressively closer to those of impost. Hollowed moldings became cavettos, soon to be replaced by chamfers. Driptstones became as thick as real abacuses, and the whole feature was defined at the bottom by fine fillets like astragals. Chamfers can be bare, although they are more often carved with fretwork (Zuart'noc', Duin, Ařuč, Sisian, T'alin, etc.), and the abacuses have carved rosettes (Zuart'noc'), or vine scrolls (Ařuč, T'alin, Zōravar).

— Capitals and impost were much modified, but retained their trapezoidal type (abacus over hollow moldings or chamfers, and exceptionally over quarter rounds [Ařuč]).

«Composite Armenian capitals» appeared during this period. Deriving from the Hellenistic capitals (associating Corinthian basket with Ionic abacus), they have the following characteristics: balusters that are narrower in the middle, scrolls linked by twisted fringes, baskets tending to become flatter and carved with basketwork. This type of capital, close to the Byzantine composite style, appeared in reduced scale in the 6th century (Duin); it was employed with a «classical» shape in the 7th century at Zuart'noc', and on memorial steles at Arzni and Öşakan. It degenerated later, with excessively flat baskets, and ungracious narrowings between baskets and balusters (Duin, so-called St. Sergius capitals and, later, Bana in Tayk).

p. 372

The monumental capitals at Zuart'noc', as eagles with wings spread open, can be associated with this type of capital.

As regards impost, sphero-cuboid impost and capitals are more often double than single because the jambs of portals and the pillars of blind arches are generally embedded semi-columns. This type of capital consists of two cubes with the lower part blunted in a segment of a sphere better adapted to round columns. They are cushion capitals, resembling «escutcheons». Double capitals of this type are very common (Ařuč, Mastara, Sisian, T'alin, etc.). Single capitals, however, were infrequently used (T'alin, Zōravar, Zuart'noc').

When capitals crown steles, they usually have carvings of S-shaped acanthus leaves (?) on the lower angles (Öjun, Kořb).

«Armenian Ionic capitals» consist of a thick, sculpted abacus resting on two cylindrical balusters separated by a palmated element. They were mainly used to support palace roofs (Ařuč, Duin), but were sometimes used on their own (Ařudi). Ionic impost are characteristic of Armenian art, and top the internal embedded pillars of several buildings (Jrveř, Ptřni, Sisian): under an entablature, the tops of pillars are laterally carved with balusters, and on the front are two scrolls separated by a medallion or grapes.

— 7th century doors and portals are not fundamentally different from those of the three preceding centuries: portals with pediments were still numerous (Awan, Ařuč, Ptřni), simple portals (one arch resting on jambs) were generally

used for small churches such as the church of the Holy Mother of God at T'alín, while vaulted porches were reserved for large churches, especially the hall-shaped buildings with cupolas (Ddmasēn, Añuč), and the cathedral at T'alín. A rather special shape is characteristic of the second quarter of the 7th century: protruding arches resting on brackets, without jambs (Bagaran, Bagawan, Mren).

p. 365

– Seventh century windows remained large openings with arched tops. At most we can note that the distance between the decorative arch and the window is almost all of the time equal to the width of this arch.

– Façades became less austere, as they had blind arches and dihedral niches: « Dihedral niches » are sometimes called Armenian niches, but they were not exclusively Armenian, as they are found on pagan or paleo-Christian mausoleums. They form pairs of triangular recesses on the façades of some large buildings such as four-apsed churches with four niches and hall-shaped churches. Their meaning is not obvious: perhaps to save on materials, simple aesthetic choice, or else, and more probably, as a response to a traditional need to indicate the interior structure on the outside. The angles are not even always dihedral, but sometimes flattened or curved; they can also be filled by one or two embedded small columns (Gařnahovit). The top of these niches is shell shaped, sometimes with gadroon edges, and can also be decorated with small heads (Sisian).

« Armenian blind arches » are series of round arches resting on the spherocubical impost of semi-columns. This type of decoration was only applied on apses (T'alín) and perhaps on drums in the 7th century.

– Squinches and small squinches, placed internally at the base of the drums and of the cupolas, sometimes bear radiating grooves (St. Hripsime), or small rounds and rosettes (Pemzašēn).

STELLES

Votive or memorial steles are specific to the pre-Arabic period. We cannot date their appearance in Armenia with any certainty and we do not know for how long they were in use because they were never dated. Comparative, limited, methods suggest that they were popular between the 6th and the 8th centuries. According to Soviet authors, they originated from the *višap*, which are long, thin megaliths shaped as fish and placed near springs. However, most primitive societies had this tendency to erect stones, so this hypothesis has no great interest. The role of steles is not precisely determined, but they have two probable functions: votive and funerary, and on most occasions perhaps both. Although their sizes and shapes vary greatly, we can distinguish three main types: septentrional, meridional and memorial steles (with a cross on their capitals).

– Septentrional steles are mainly found in the valleys of the Debed and Xrami (tributary of the Kura) rivers, and are fine, tall and square, their east and west sides bearing carvings of « framed » small scenes. The plain bases are of various shapes: either « Attic » or stepped pedestals. They are topped by cubical or tetrapod capitals, hardly larger than the stele itself, and surmounted by a small stone cross. Pairs of steles sometimes stand under a double arch (Öjun).

fig. 33, p. 370

– Meridional steles are located on the south slopes of Mount Aragac. They are square as well, but shorter and thicker than the septentrional ones. Only one or two scenes are carved. They stand on cubical bases with figurative, human or animal motifs. They have all lost their tops, which were probably similar to the septentrional steles.

p. 501 – Very few memorial steles have survived: several in the Erivan area (Ōšakan, Awan, Jrvež), and in eastern Siunia (Angeŭakot', Orotnavank'). These are squat steles of various shapes: either columns, bundles of columns, and square or polygonal pillars. Bases are stepped pyramids, and they had large capitals with big stone crosses above. These steles were placed in graveyards or near chapels which are without doubt funerary chapels.

p. 514 The very few stone crosses on cubical bases (Duin), which were erected in northern Armenia until the 17th century, can be added to these steles.

DECORATIVE THEMES

THE subjects found in 7th century decorative sculpture are so numerous and varied that we can only list them.

The geometrical motifs are similar to those of the previous centuries:

p. 520 – Dentils, especially on cornices, window arches and blind arches. They are sometimes combined with rows of pearls, as on the cathedral at Eŭvard (St. Hripsime). There are atypical stepped dentils (T'alin, Art'ik, Ptŭni), and pyramidal dentils (Alaman, Mren, St. Hripsime, etc.).

p. 555 – Pearls (St. Gayane, St. Hripsime, Mastara, Mren, At'eni), circle-rosettes (Zuart'noc', Aŭuč, Sisian, Zōravar), grooves (Mastara, Aŭuč, Mren, T'alin), twisted fringes (mostly on steles).

– Horseshoe arches, but with pearls on the base (Alaman, Art'ik, Naxč'awan), placed in spandrels (T'alin), with florets (T'alin), or both (Art'ik, Šenik, Ptŭni, Bagaran, T'alin [Holy Mother of God], etc.).

Other motifs appeared at this period: herringbone (Bagaran, Mastara); hearts (St. Gayane, T'alin, Sisian); half-circles, facing and staggered (Bagaran, Eŭvard, Aygešat, Sisian, etc.); lacunars (Alaman, Ptŭni, St. Hripsime, Aŭuč, etc.); intersected circles (St. Gayane, Sisian); billets (St. Gayane, St. Hripsime); rings (Lmbat, T'alin, St. Gayane, Zovuni); festoons (Aŭuč, St. Gayane, Sisian, Zōravar); concentric circles (Awan, St. Hripsime, T'alin, Pemzašēn).

Acanthus leaves were discarded; palmettes in profile were still used (Mastara, Sisian, T'alin), but frontal palmettes became very popular, not as an individual motif, but as part of vine scrolls: *a*) undulating vine scrolls, possibly around a straight stem (Mren, Agarak, Mastara, Ōjun), or separating groups of pearls (probably stylized grapes as at Aŭuč, St. Gayane, Sisian, Aygešat); *b*) rounded vine scrolls surrounding grapes and vine leaves (Alaman, Aŭuč, Bagaran, St. Gayane, etc.), or around pomegranates (Zōravar, T'alin, Zuart'noc'). We have already mentioned the symbolism of the vine; there are no neo-New Testament references to pomegranates, but we know that this fruit was abundantly depicted in the Temple of Jerusalem; *c*) rosettes were a new motif, with four petals (Mren, Sisian, T'alin), or eight petals (Aŭuč, Sisian, T'alin).

We should remember that most of these decorative motifs were also used at this period in Byzantium and, in western Europe, on Lombard and Visigoth bas-reliefs. They derive, as do the Armenian motifs, from Roman and paleo-Christian art.

Seventh century animal and human subjects began to be depicted without geometrical and foliage decorations, and their meaning was no longer exclusively symbolical. Some authors are inclined to see these motifs as representations in stone of apsidal paintings, but such a hypothesis is difficult to prove in Armenian art since most of the paintings have disappeared. Besides, most of these pictures are found on steles rather than churches, and very few of these have an abundance of sculpted imagery. They are the churches at Mren (lintels and tympanums), at Ptłni and Öjun (windows), and especially At'eni, which is covered with figurative bas-reliefs, but Georgian participation, at least inspirational, was prominent in this building.

p. 366

p. 365, 371, 373

Religious themes were rarely taken from the Old Testament: *a)* The Sacrifice of Abraham (Genesis, 22), with its multiple symbolism (prefiguration of Christ's sacrifice, and of the Eucharist), has only been depicted three times in Armenia: twice on steles (Kofb, Gařnahovit), and once in a very different style, on an impost (church of the palace at Ani); *b)* As we have seen, the theme of Daniel in the lions' den (Daniel 6, 17), already used in 4th century Armenia, was still popular during the pre-Arabic period. The picture was nearly always shown on steles, with a varied typology, but Daniel is always praying, and wearing a robe tied at the waist and wide at the hem, whereas the lions, with different shapes and postures, are either monstrous, heads lowered, tongues hanging as they approach the prophet (P'aros, Hafiř), or strangely standing, head down, against Daniel (awan, Keč'ror), or standing up (Makenoc', Agarak), arrangements obviously imposed by the surface of the steles; it is interesting to compare them with some Merovingian belt plaques. The theme is unusually interpreted above a window at Mren: the bust of Daniel is just under the top of the arch, with the lions squatting on either side. The Children in the Furnace, a subject that can be related to the theme of Daniel (Daniel 3, 25-7), figure on the capital of one the steles at Öjun; while the Prophet Habakkuk carried by an angel to feed Daniel (Daniel 14, 32-5) is represented on a stele at Keč'ror.

fig. 32

p. 363

p. 370

On the north tympanum of the church at At'eni, two deer drink from a basin of effervescing water. This is a paleo-Christian subject symbolizing Baptism, in this case very close to the Old Testament text from which it was taken: « As the hart pantheth after the water brooks, so pantheth my soul after thee, O God » (Psalms, 42, 1).

fig. 25

Images of the Glorification of Christ are commonplace: Christ teaching (Öjun, Agarak, Hafiř, At'eni), a dove hovering above Christ (T'alın), Christ in a medallion, flanked by two angels (Berdajor, Xořorni), or above the Apostles, an image influenced by the theme of the Ascension (Ptłni), which is represented on a stone medallion from Doveř. Images of the Cross are symbolical Glorifications of Christ, and as such are very popular in a number of variations: crosses with arms of equal length, often decorated with pearls, are carved on the cubical bases of steles; others, more unusual, have long vertical arms, very short horizontal ones, and are sculpted on the steles. An exceptional scene is represented on a

fig. 41

p. 372 broken stele capital found at Duin: on the wide front of the capital, Christ in a medallion takes the place of the upper arm of the cross, which is flanked by two angels; men on horseback are carved on the sides of the capital. Only fragments survive of the three-dimensional stone crosses mentioned above. They have been broken because they were fragile, although sculptors linked ends of the horizontal arms to the foot of the cross by carvings of curving foliage. However, these crosses were seen as provocative by infidels, for whom they became natural targets. Interesting fragments are preserved in lapidaries at Duin and Sanahin.

p. 371 The glorification of the Virgin has also been a very popular theme, proof of the devotion Armenians have always expressed for Her. A saint and the Mother of God (Theotokos), according to the canons of the Council of Ephesus (431), the Virgin always figures with the Child Christ. She is mainly represented on steles, usually seated, facing, in a hieratic pose. She sometimes holds the Child more casually on Her left knee, and She is often flanked by two angels (T'alın, Keč'ror). The Virgin is seen standing (Hodigitria) on the tympanum at Pemzašēn.

Themes taken from the New Testament were not numerous because in these times the Christian faith was centered on the glorification of God and on hopes of salvation, which are not always obviously invoked in the Gospels. Only on one stele, at Ōjun, do we see three small carved « icons » showing very simplified illustrations of the Annunciation, the Nativity and the Baptism of Christ.

p. 370 In the 7th century, the cult of the saints had not developed the intensity that it acquired later. They were all the same quite often depicted on steles, especially at Ōjun, where they are shown with halos, and carrying the cross at the end of a long pole. Besides Tiridatis, who has a boar's head, they can only be indirectly identified: men wearing long robes, carrying books, and disposed two by two in six « frames » can only be the Apostles; saints with swords are evidently the military St. George or St. Sergius, who enjoyed very early devotion in Armenia. Angels in pairs are certainly Michael and Gabriel.

fig. 24, p. 368 Historical characters, either clerics or laymen, are first represented, either on their own as founders of a church (At'eni, Sisian), as architects (At'eni, Zuart'noc'), or in scenes of worshipping or in historical scenes. Very few such compositions are known: one in Pemzašēn, and two at Mren.

p. 371 The lintel at Pemzašēn shows the Virgin standing, holding the Child, being adored by two flying angels, their hands hidden under a cloth; two small-scale donors are placed on either side. The iconography and the style of the carving is a manifest example of Byzantine influence, and must date from the mid-7th century.

p. 366 The west portal at Mren is composed like the mosaics decorating the early medieval Byzantine apses, but these are adapted to the structure of the portal. On the lintel, a Jupiter-type Christ is between St. Peter, identified from his keys, and St. Paul, who is bald. A cleric without a halo, but carrying a Gospel, is to the left of Peter; he is certainly Bishop T'ēop'ilos, mentioned in an inscription. At both ends of the composition, two supplicating figures extend their hands toward the group. We shall later mention their costume, but suffice it to say that they are justly considered as Dawit' Saharuni and Nersēh Kamsarakan, co-founders of the church. The tympanum above the lintel is edged by a thick arch,

and is filled by carvings of two archangels wearing long Byzantine cloaks, and holding cruciferous orbs.

On the lintel of the north portal of the same church are shown, from left to right, a dignitary wearing a tunic, standing ahead of his horse. Half-kneeling, he extends his hands toward a cross on a long pole, carried by a small figure; a cleric stands behind the figure, swinging a censer and, to the extreme right is a tree growing on a mountain. The scene could be considered as a purely symbolical adoration of the Cross, but it quite obviously represents a historical scene, not, however, the founding of the church by Dawit' Sahafuni (A. Sargisyan), but the « triumphant » Heraclius returning the True Cross to Jerusalem in March 630, as is stated in the inscription.

Such secular illustrations are not frequent, and are limited to hunting scenes: horsemen shooting deer with their arrows, in the exact Sassanid style (At'eni), or a man on foot or on horseback killing a lion with his spear, a Greco-Roman theme (Ptłni). Unusual representations of atlantes are found on steles, and they were probably taken from pagan examples (temple at Gařni).

Special mention must be made of the rich sculpted decoration at At'eni: deer drinking (already mentioned), figures scattered on the façades as votive pictures; they do not have halos, they are on their own or grouped, and probably represent benefactors, laymen and clerics. An angel flies above one of them, who carries a model of the church; another, feminine, figure stands wrapped in a cloak, and is probably the Virgin since Her Armenian initial is engraved next to Her.

The large number of laymen (At'eni, Mren, Berdajor and Öjun) provides information about fashion and costume of this period: thick, horizontal moustaches (Mren, Sisian), sometimes short, pointed beards (Mren), thick hair cut above the ears. Garments were rich and varied, more in the Medean than the Sassanid style, because of the harsh Armenian climate. Men wore long robes slightly slit at the hem, over quite narrow trousers, and a 3/4 length coat buttoned on the right side, or long, heavy coats of thick wool, or perhaps fur (Mren?), opened in front, sometimes tied at the waist, and decorated with braiding on the edges and on the shoulders; the outsize and unworn sleeves, hung down to below the knees. This garment, similar to the Medean *candys*, was worn for ceremonies by the Georgians until recently. The soldiers seem to have worn lamella armour, which was usual among the cataphracts forming the major part of the Armenian cavalry (Strabon). As for the clerics, the high dignitaries' official dress was the *p'ilon*, a kind of cape fastened by a large fibula (Ate'ni), while monks had hooded capes with the design of a cross (Sisian).

fig. 24, 25, p. 373

p. 366, 368

SCULPTURE SCHOOLS OF GOGAREN

THE peace and prosperity enjoyed by this province were favorable to the development of a strong, flourishing, and quite varied art. Xandisi (a village of southern Georgia) clearly had an individual workshop, characterized by fine sculptures: long oval faces the same width as the necks, hair cut almost straight across, protruding eyes, very small noses, no mouth or ears; faces, in short, like caricatures of proto-Byzantine faces. The drapes of the garments are also simpli-

fied. By contrast, animals are very well rendered. The most remarkable works from this workshop are in Armenia (steles at Öjun, Dsej, Ardui), and in Georgia (Xandisi, Aiazma, C'alk'a, Kvemo-Bolnisi). Other workshops, in Kolb, Berdajor and Xožorni, were active at the same period and in the same area, and their styles are similar to that of Xandisi, but they are less individual.

ARMENIAN PAINTING IN THE 7th CENTURY

MURAL PAINTING

So little remains of the wall paintings that we could think of them as being very rare, and reserved for apses, but a 7th century treatise against iconoclasts (attributed to the poet Vrt'anēs K'ert'of) provides interesting information on church decoration. In the first place, the author declared that « *Armenians being unable to depict images* », they were made by Greeks, and he listed the most popular themes: representations of Christ, the Virgin Theotokos, saints and evangelical scenes.

fig. 40

The best preserved example of painting is at Lmbatavank', where a prophetic vision taken from Ezekiel (1, 1-21) and from Isaiah (6, 1-9) is represented in the apse: Christ-God is seated on a throne ornamented with precious stones, between seraphs and tetramorphs, above wheels and flames. There are no living creatures (men, eagles, bulls and lions), only those creatures covered with eyes that are found in paintings of other eastern Christian cultures. This theme was also depicted in the altar-apses at Koš, and in the cathedrals at T'alín and Mren, where they are very difficult to read. We can, however, see the composition on two levels, with the prophetic theophany above the Apostles. At Afuč, Christ is standing, holding a scroll on which is inscribed a verse from St. John 14, 21: « He who has my commandments and obeys them, is he who loves me. » The antique style of the band separating the two levels is another remarkable feature of this painting; a vine scroll with cornucopias reminiscent of proto-Byzantine mosaics.

p. 37

At T'alín, we can still discern a painting of Christ entering Jerusalem; there are also busts of prophets in medallions on the intrados of the arches, a feature also figuring at Afuč and at Mren.

PAINTED MANUSCRIPTS

fig. 39, p. 374

ONLY four illuminations from the famous Gospel of Ėjmiacin (Erivan N° 2334) have survived from this period. The subjects: the *Annunciation to Mary*, the *Annunciation to Zacharias*, the *Adoration of the Kings*, and the *Baptism of Christ*, belong to the paleo-Christian repertory. Their style is Syro-Hellenistic and Iranian, more Arsacid than Sassanid. The architectural elements rendered in gold, with precious stones and pearls, and the large wings of the angels with patterns of peacock feather spots in green and gold recall the sumptuousness of the mosaics in the church of St. George in Salonica. The clothes of the Kings, and

the golden vessels with polychrome stones which they carry, are Parthian, although the posture of one of the Kings, knees apart and heels together, is common among Sassanid rulers. The Baptism of Christ has an unusual frame of a repeated motif showing golden and bejewelled vases from which surges a pelican tearing its entrails to feed his chicks, a symbolical theme probably of Egyptian origin. The ivory binding of this manuscript is not Armenian but Byzantine.

THE MOSAICS

VERY small areas of mosaics have been found at Zuart'noc' and at Duin. The technique is not very skillfull, the elements being quite big and unevenly cut. At Arcuaber, white and purple stones were chosen for the facing, and these form real inlay-work, a technique which was very popular in later periods.

fig. 27

There are a few mosaics on the floor at Jerusalem, with Armenian inscriptions. At Gethsemane, animals figure within geometrical frames, and they are most interesting in the secularized church of St. Polyeuct, where vine scrolls spring out of a sacred vase flanked by two peacocks with very long spotted tails. These vine scrolls enclose birds eating grain, and, in the center, fruit baskets and a partridge in a cage. The symbolism of this picture has been much debated, because an inscription reads: « *In memory, and for the salvation of all the Armenians known of God.* » Indeed, such themes are also found on Christian monuments as well as in synagogues, demonstrating that mosaic workshops were undertaking work for any community without discrimination.

fig. 19

THE MINOR ARTS

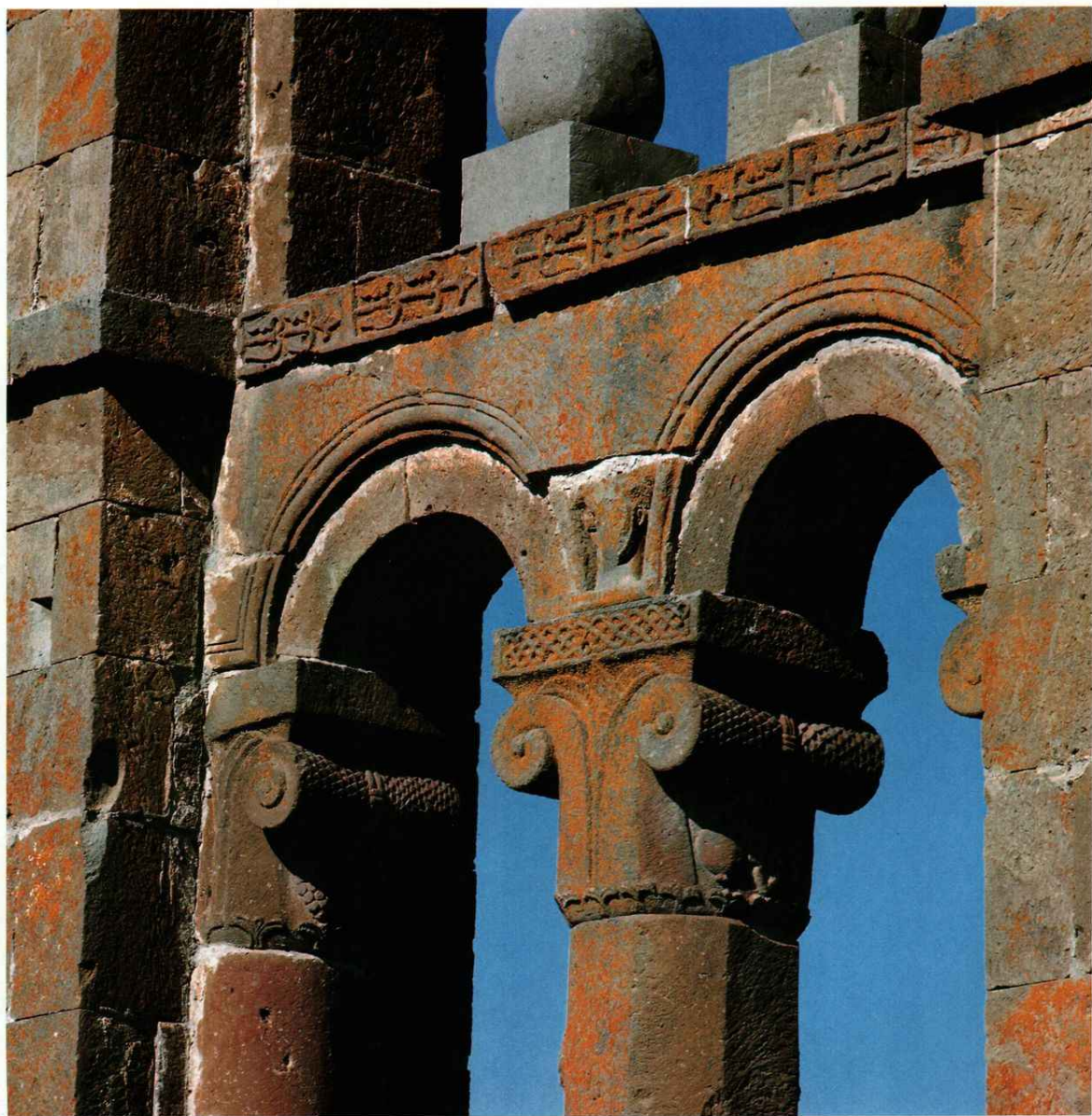
VERY few domestic items of this period have survived. Recent excavations have revealed simple red terracotta objects (jugs, jars, amphoras), and a small number of iron tools, which are no different to pre-Christian objects.

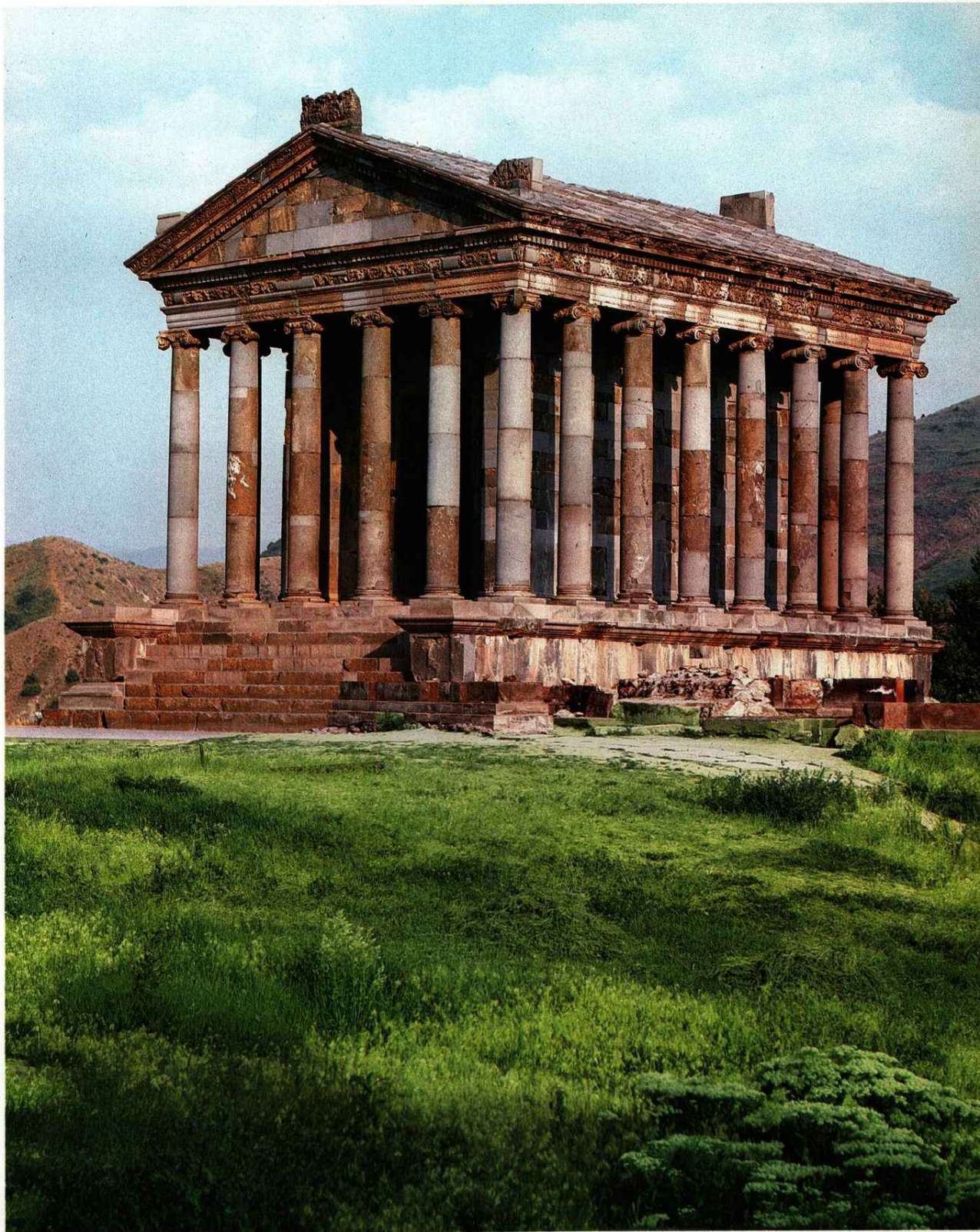
THE ARMENIAN ECLIPSE OF THE 8th CENTURY

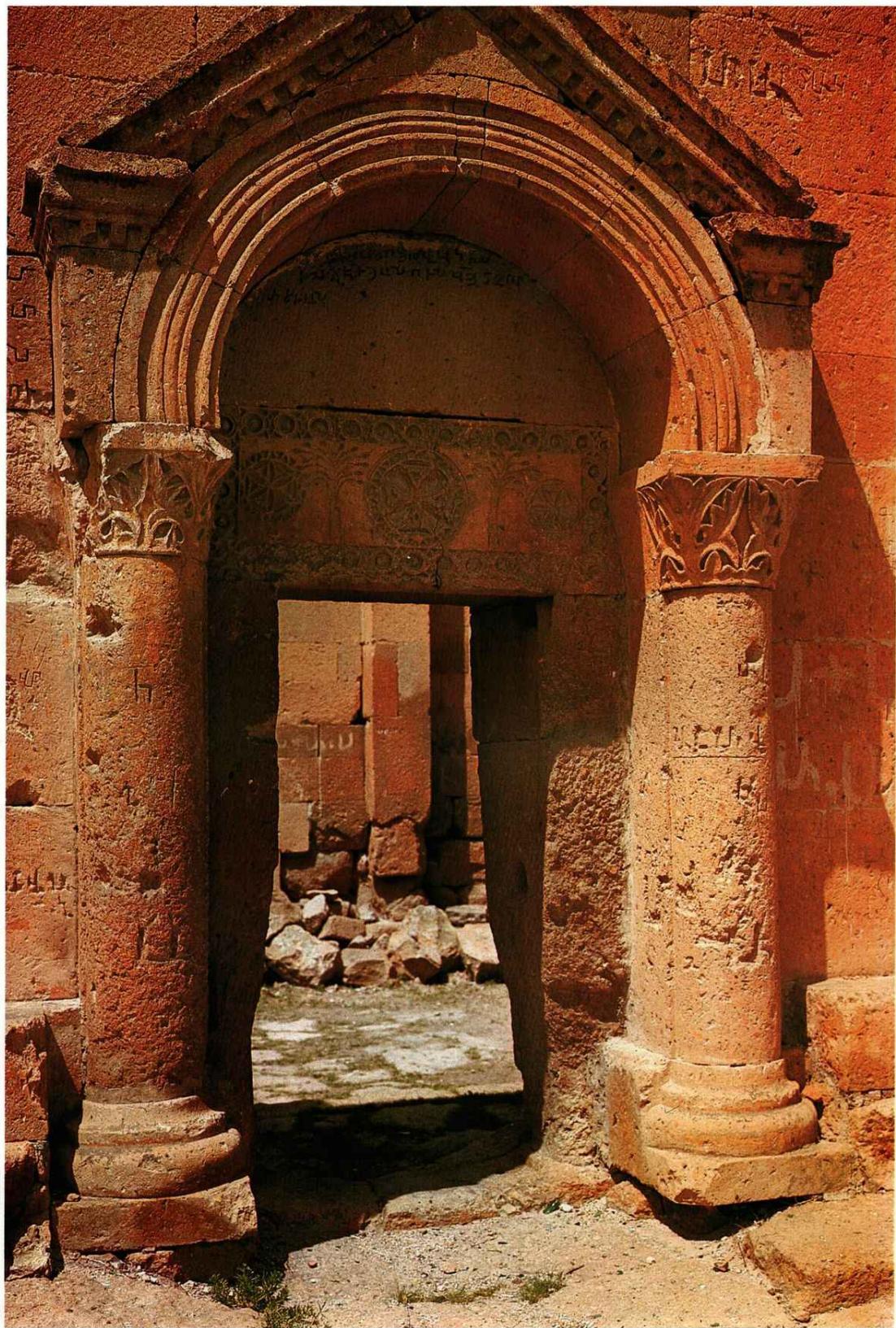
EARLY in the 8th century, the Arabs' rule over the Armenians became harsher, but we cannot find precise reasons for this change of attitude, which seems to be mainly due to the individual mentality and character of some caliphs or governors. Unexpected bouts of violence created a climate of fear, which was the main cause of a serious decline in artistic activities. But it would be exaggerated to pretend, as has too often been done, that the Arabs' pressure was constant. There were times when a dynasty, an Armenian nobleman, and more often a patriarch enjoyed the esteem and even the friendship of a caliph, as Yohan of Öjun did. We do not agree with Armenian archeologists, and think that a few churches may have been built during these difficult times. Chroniclers actually stated that this was the case with the cathedral at Öjun and the church at Aramus.

- 14 PREHISTORIC STELE RELATED TO THE CULT OF WATER.
Shaped as a fish, it is carved with a ram's head (vishap).
Mount Gelam (Ayrarat).
Megalithic culture from the Bronze Age, 12th century B.C.
(Museum of Sardarapat)
- 15 MEMORIAL MONUMENT AT ARIUDI (SIUNIA).
7th century.
Detail of an Ionic-style Armenian capital.
- 16 PAGAN TEMPLE OF THE GOD MIHR (MITHRA), GARNI (AYRARAT).
1st century A.D. Micasianic-type peripteral temple built by King Tiridates I.
Destroyed by an earthquake in 1679. Rebuilt in 1975.
- 17 - BASILICA ERERUK' (AYRARAT).
6th century. Building in the Syrian style.
South lintel carved with a cross, and pediment resting on bell-type impost.













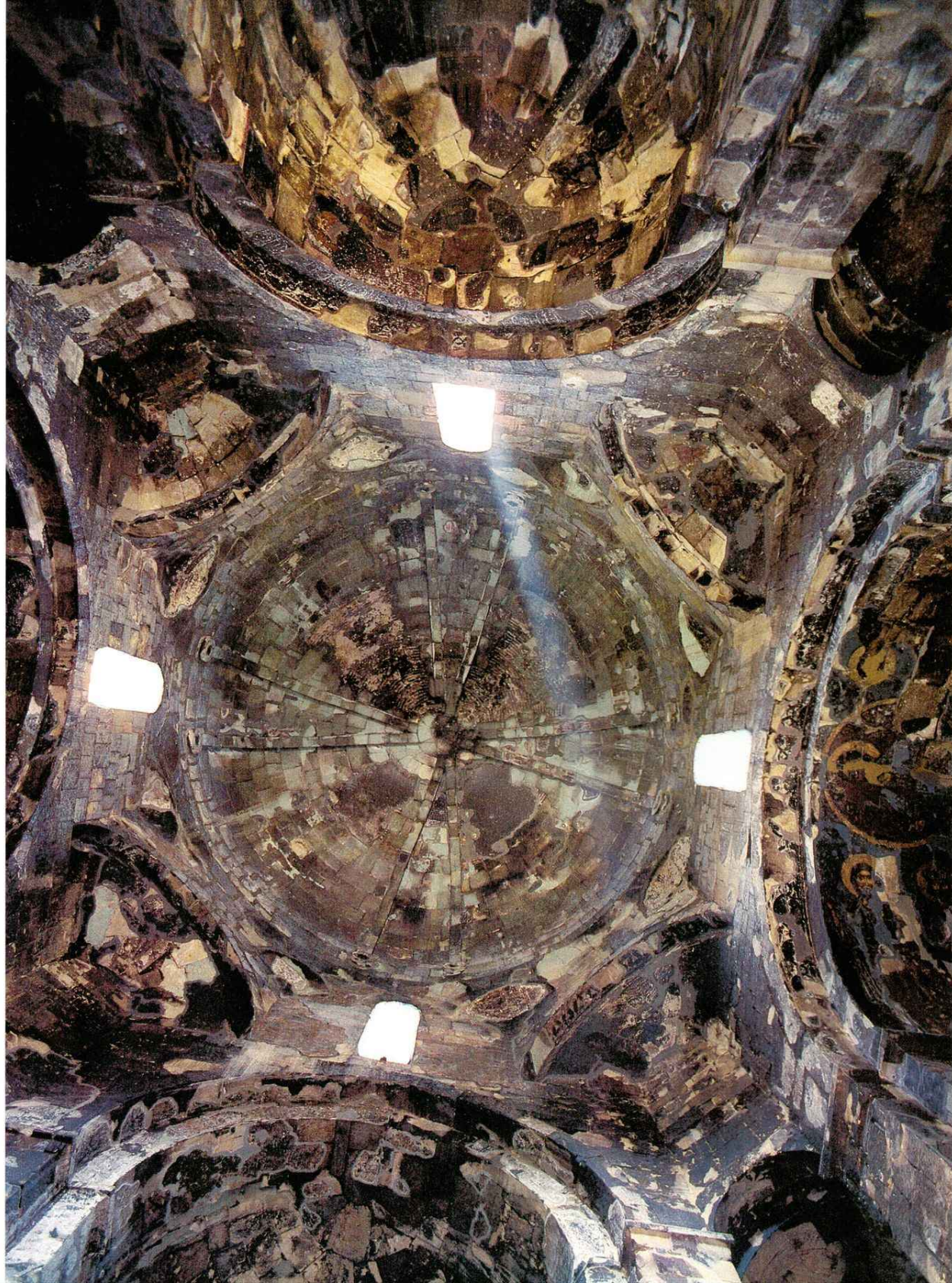


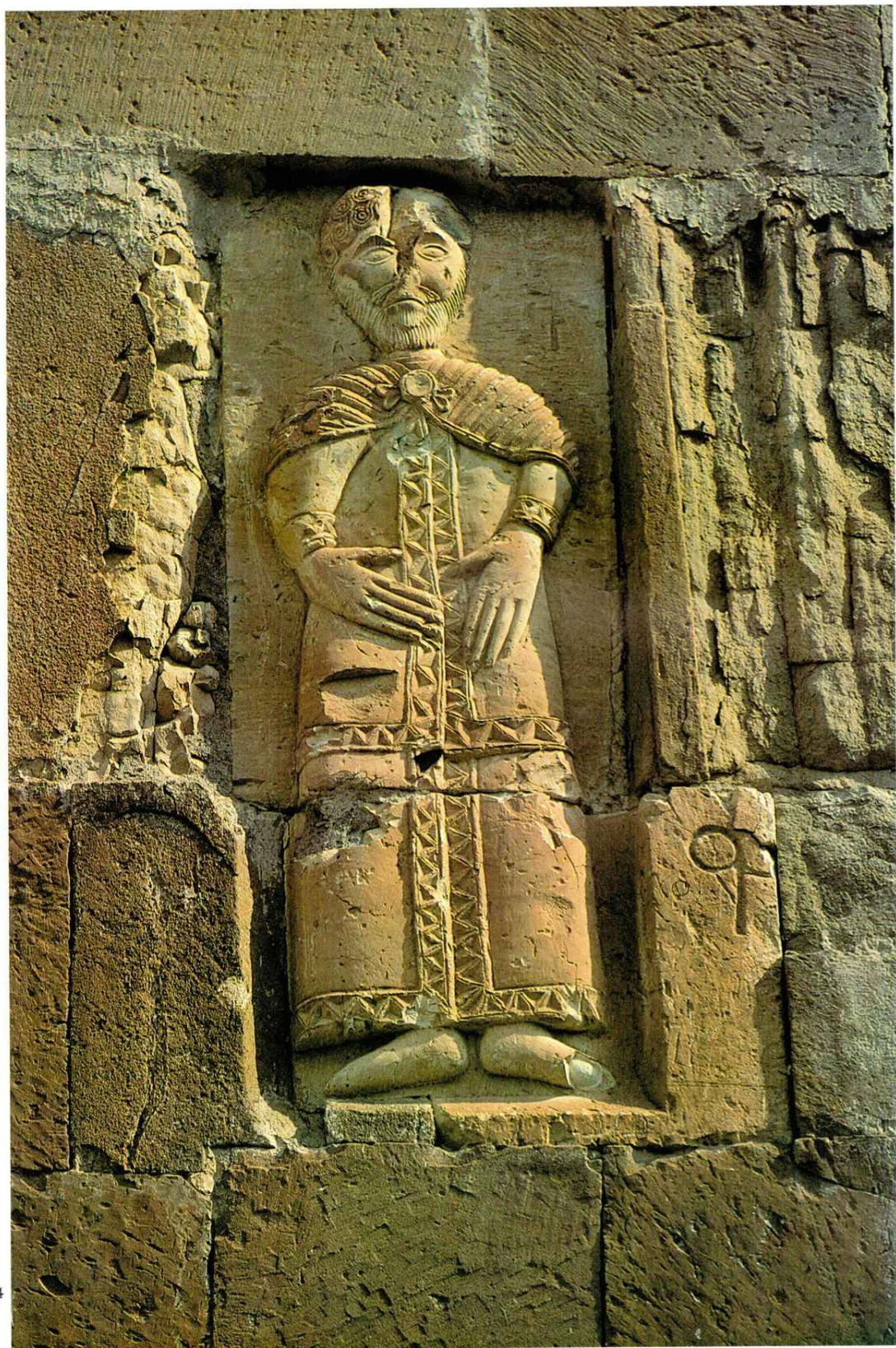


- 18 — CHURCH OF THE HOLY MOTHER OF GOD (KARMRAWOR).
AŠTARAK (AYRARAT).
7th century.
General view. Single-apsed, free-standing church.
- 19 — JERUSALEM. CHAPEL NEAR THE DAMASCUS GATE. FLOOR MOSAIC.
4th century.
It represents birds in vine scrolls surging from a sacred vase.
Detail: an eagle, and a partridge « calling » from its cage.
This is a work realized by local craftsmen in memory of Armenian martyrs.
- 20 — HEAD OF THE GODDESS ANAHIT. ŠAHDAĞ, NEAR ERZINCAN (UPPER ARMENIA).
1st-2nd century B.C.
Bronze. About one foot high. Hellenistic.
London, British Museum.
- 21 — CHURCH OF ST. JOHN. AWAN (NEAR ERIVAN. AYRARAT).
c.600.
West portal and window decorations in the Syrian style.

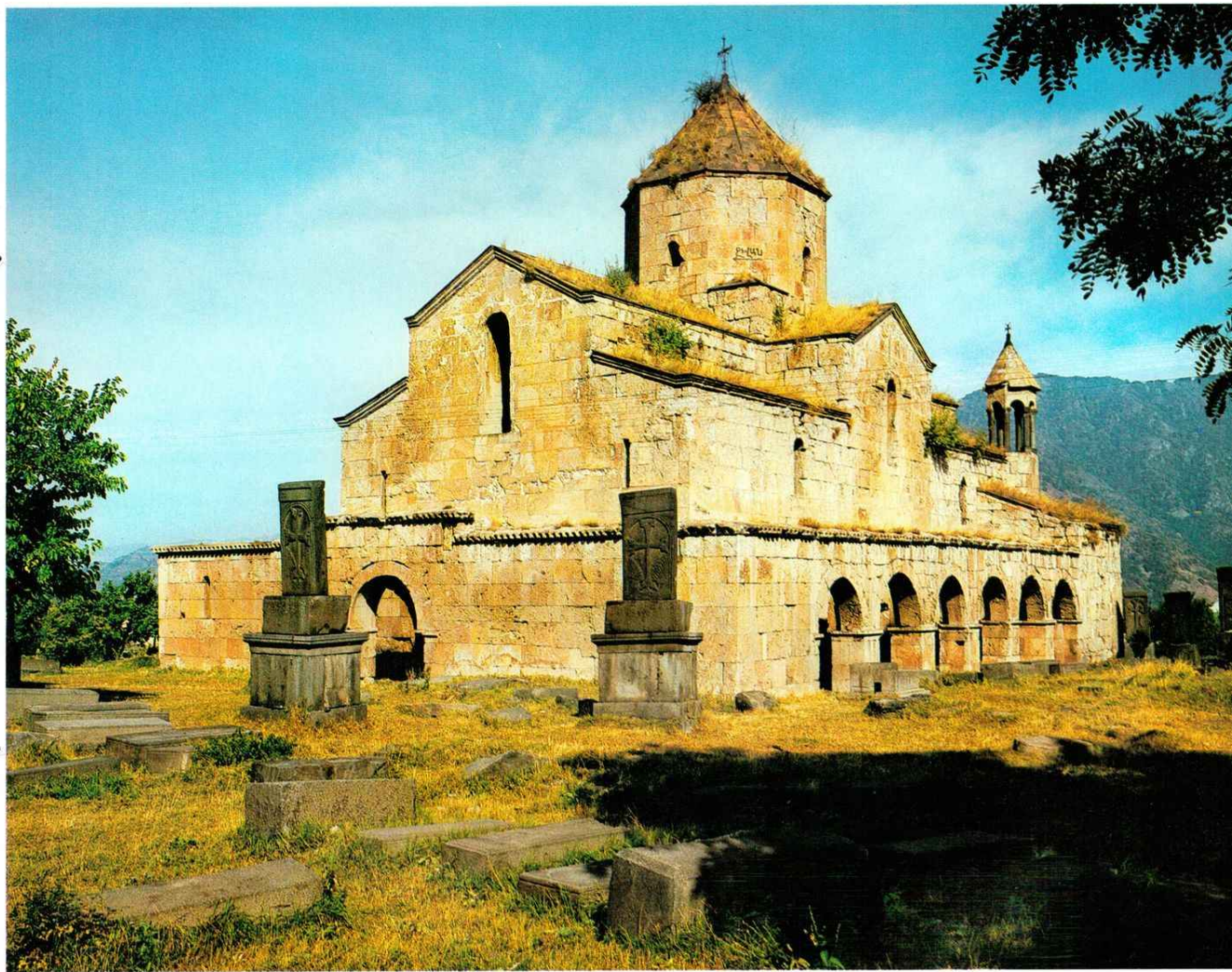
- 22 – CHURCH OF ST. SION AT AT'ENI (GEORGIA). Early 7th century.
General view from the west. Georgian-type four-apsed church with four niches. Inscriptions attest that Armenian architects and craftsmen worked on this building.
- 23 – CHURCH OF ST. SION AT AT'ENI (GEORGIA).
 Early 7th century.
Interior view of the cupola. The four apses and the four niches are clearly visible.
- 24 – CHURCH OF ST. SION AT AT'ENI (GEORGIA).
 Early 7th century.
 Bas-relief.
Princely figure wearing an eastern robe with braiding, and a cape fastened in front by a fibulae.
- 25 – CHURCH OF ST. SION AT AT'ENI (GEORGIA).
 c.640.
Tympanum of the north portal. Two deer drinking from the spring of life, a paleo-Christian symbol of Baptism.





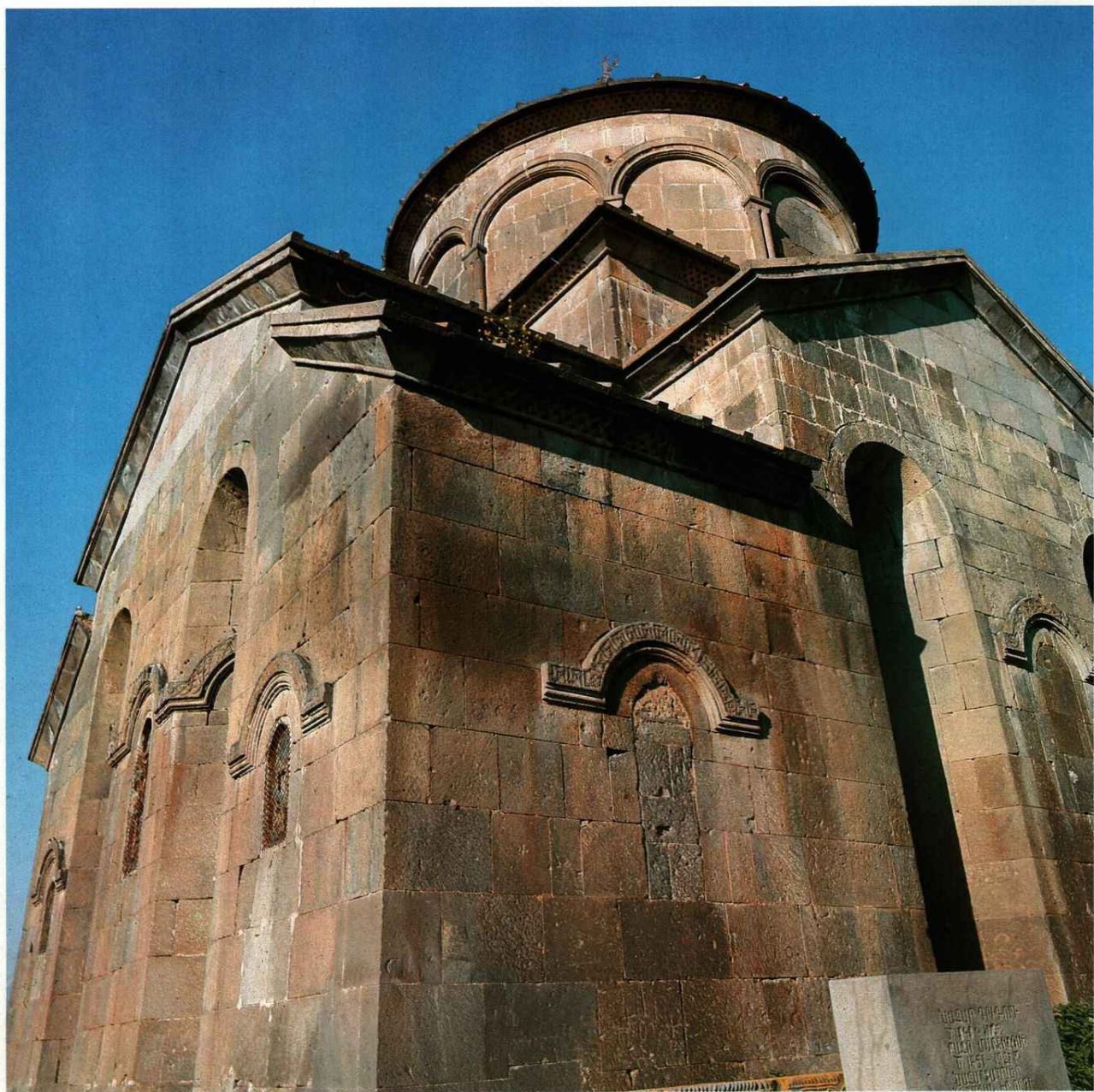








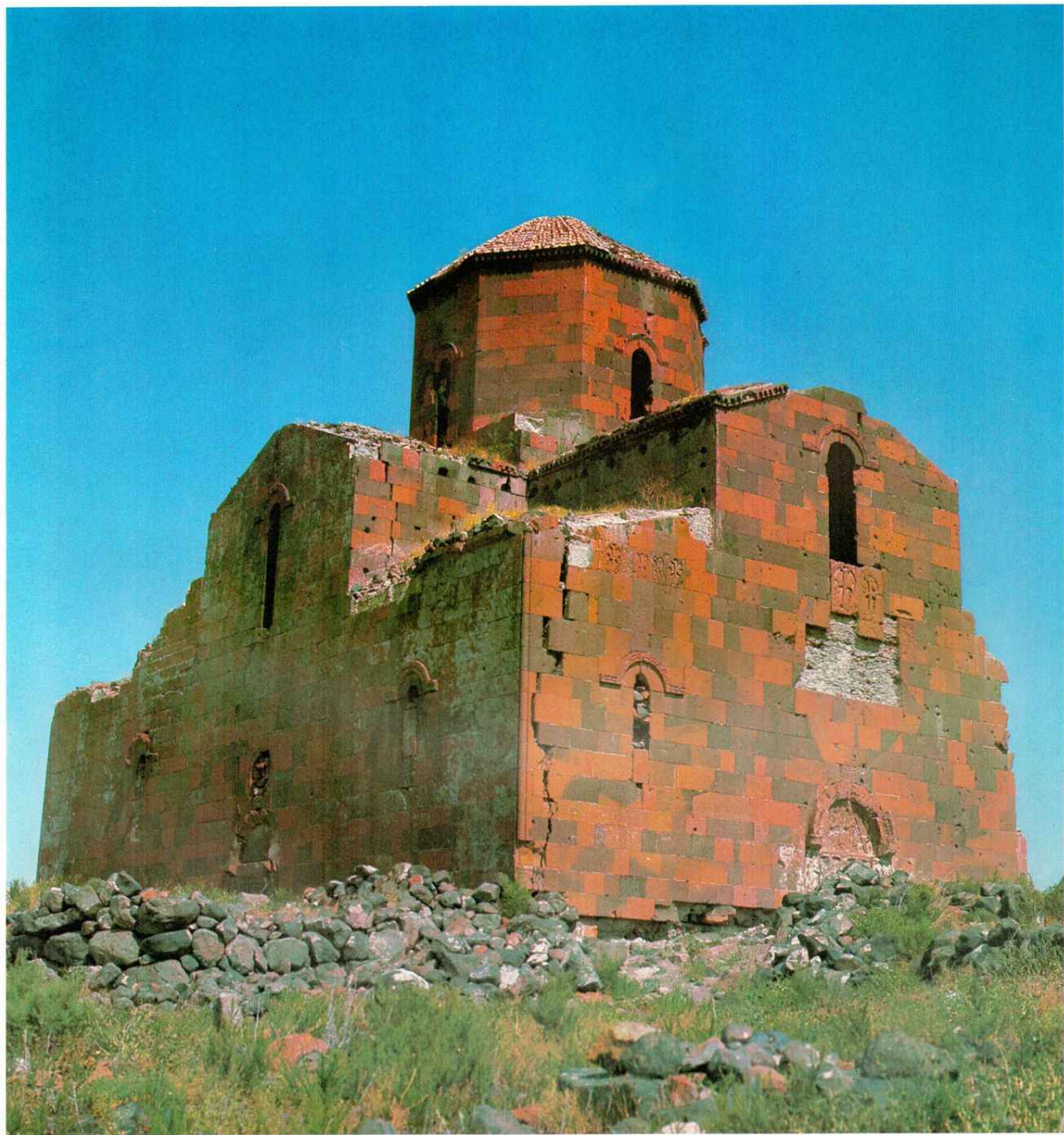




- 26 – CHURCH AT ÖJÜN (GOGAREN).
*Built c.720 by the Patriarch Yovhannēs of Öjun on earlier foundations.
General view from the southwest.
It is a cross within a rectangular perimeter, with free-standing supports.*
- 27 – FOUR-APSED CHURCH WITH FOUR NICHES OF THE HOLY MOTHER OF GOD AT ARCUABER (VAS-
PURAKAN).
*c.635.
Detail of the upper part of a niche with inlay work.*
- 28 – HALL-SHAPED CHURCH WITH CUPOLA AT PTENI (AYRARAT).
*Early 7th century.
Detail of Ionic-style Armenian imposts on the north east pillar of the central square.*
- 29 – FOUR-APSED CHURCH WITH FOUR NICHES OF ST. JOHN AT SISIAN (SIUNIA).
*c.680, but the drum was probably rebuilt in the 10th to 11th century.
General view from the southeast.*

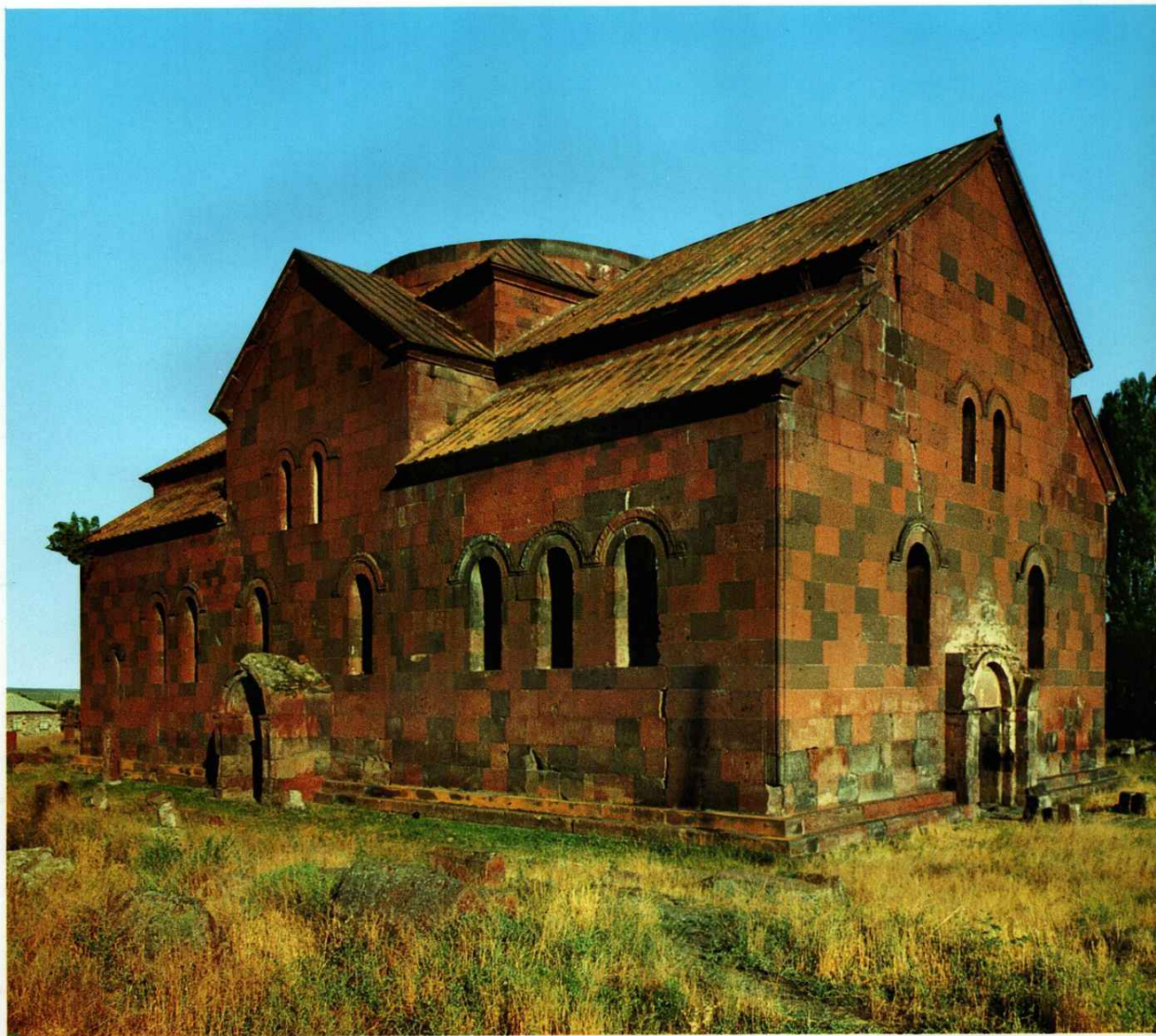
- 30 CATHEDRAL AT T'ALIN (AYRARAT).
Founded c.690 by a Kamsarakan prince (?), recently restored.
View from the southeast.
- 31 - CATHEDRAL AT MREN (AYRARAT).
Founded c.640 by governor Davit' and the Kamsarakan princes.
View from the southwest.
- 32 - STELE REPRESENTING THE SACRIFICE OF ABRAHAM. GĀNAHOVIT' (AYRARAT).
6th century.
Isaac is on the right perched on a log supported by a column.
Museum of Sardarapat.
- 33 - MEMORIAL STRUCTURE. OJUN.
6th-7th century.
The two steles in soft stone are sculpted with evangelical scenes, saints and foliage.
- 34 - CATHEDRAL DOME AT AŖUČ (AYRARAT).
c.665 (founded by Grigor Mamikonean).
Restored without its drum.
View from the northwest. Note the archaic style gates.
- 35 - CATHEDRAL AT AŖUČ (AYRARAT).
c.665.
Interior view toward the apse, showing the grandeur of this monument and its dome.

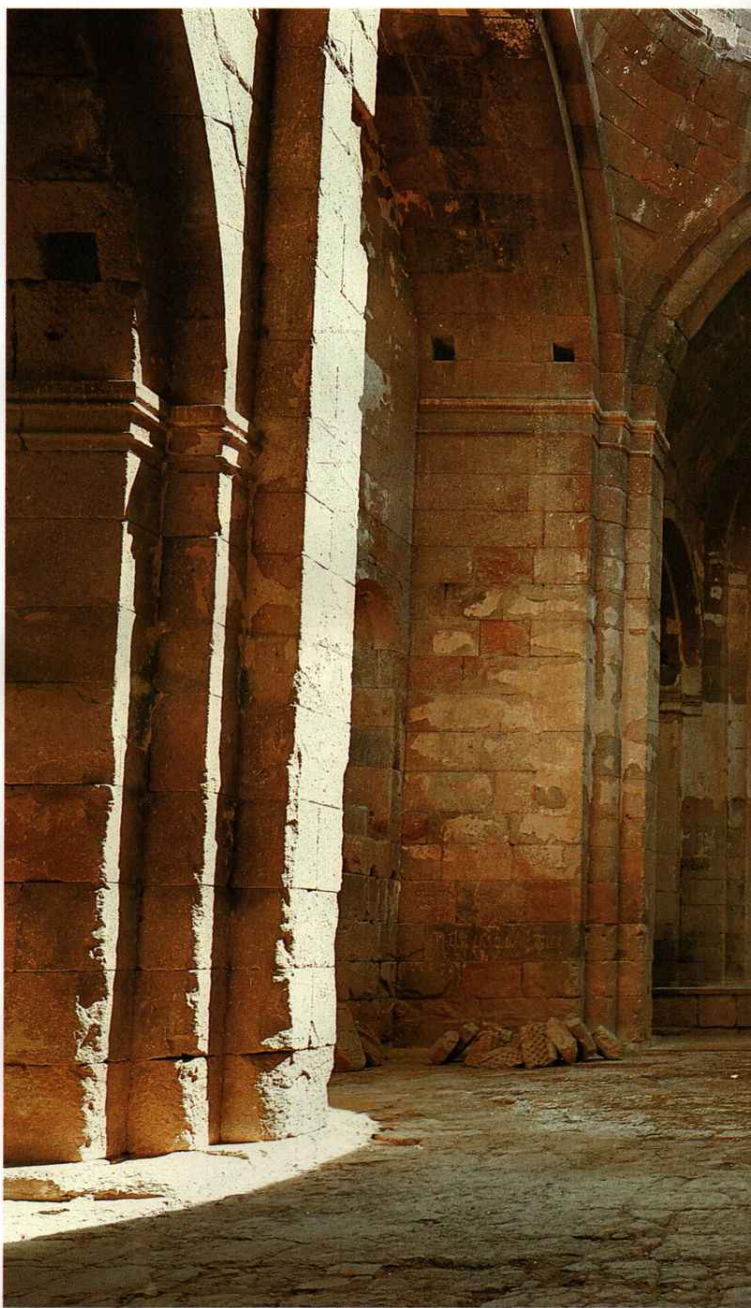


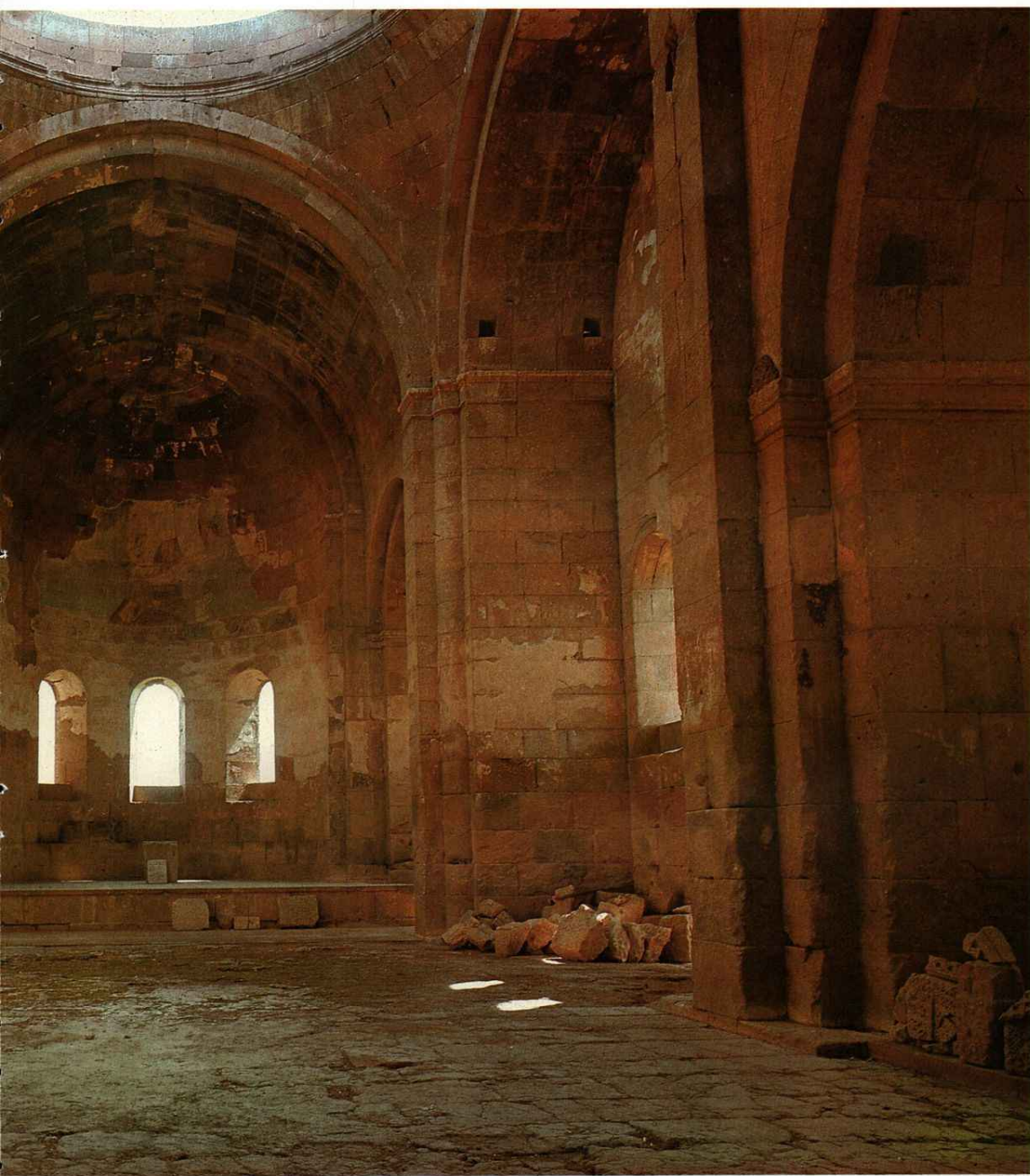
















37



36

38







- 36 CHURCH OF ST. GAYANE AT E]MIACIN (AYRARAT).
630 (founded by the Patriarch Etr, but many times altered and restored, notably in 1652, and during the last decade).
It is planned as a cross with a rectangular perimeter, with four free-standing supports.
- 37 - TRAPEZOIDAL IMPOST AT P'ARPI.
5th-6th century.
Decorated with a Maltese cross with leaves between the arms, and framed by a crown; it is flanked by two stylized palm trees.
The fillet above is carved with barred diamonds.
- 38 - CHURCH AT ZUART'NOC' (AYRARAT).
c.650.
Spandrel carved with realistic vine scrolls.
- 39 - THE GOSPEL FROM E]MIACIN.
6th century.
The Baptism of Christ, with paleo-Christian characteristics
(Christ has no beard; in the margins, pelicans feed their young from their own entrails).
Erivan, Matenadaran no. 2374.
- 40 - CHURCH OF ST. STEPHEN AT LMBATAVANK' (AYRARAT).
7th century.
Painting in the apse. Prophetic vision. Detail of two angels: a tetramorphic cherub, and the « throne » (wheel of fire).
- 41 - CENTRAL MEDALLION OF A STONE CROSS AT DOVEL (GOGAREN).
7th century.
It depicts the Ascension, with birds on either side of the Apostles. The style is typical of the Gogaren school.
Museum of Sardarapat.

THE AGE OF THE KINGDOMS

This period, sometimes called the First Renaissance, spans over about 300 years, between the 9th and the 12th centuries. The Armenians enjoyed a real, if not legal, independence as the Arab Caliphate declined, but they also had to contend with increasing pressure from Byzantium. The Byzantines ended in taking over nearly all the Armenian principalities, but the Seljukian Turks invaded the territories a few decades later.

The 8th century had been a dark period during which the Arabs attempted several times to eradicate the Armenian nobility, and to ruin Armenian culture. After the battle of Bagrevand (772), the great families of the pre-Arabic period, the Mamikoneans, the Ēštunis and the Kamsarakans, were supplanted by the Bagratids and the Ardzrunis, and emirates were created, but the situation took a new turn at the beginning of the 9th century. Crippled by internal difficulties, the Caliphate was compelled to accept the creation of an Armenian principality in 806, and of another in Vaspurakan in 868. This, however, did not prevent repressive campaigns, even when these principalities became kingdoms: Armenia in 884, and Vaspurakan in 908. For, autonomous as they were, Armenian kings still remained vassals of the Caliphate (they had to pay taxes and join military campaigns; they could not mint their own coinage). They were answerable to an Arab governor, an ostikan, who often took advantage of his privileges.

The Bagratid Armenian king was in principle the suzerain of all the other Christian princes, but the kings of Georgia and of Vaspurakan and the Prince of Tayk quickly refused to be his vassals, and were later followed by the Bagratid princes of eastern Siunia, of Kars and of Tašir.

The Byzantine reconquest started at the end of the 9th century. At first, the Armenians rejoiced, and many abandoned Greater Armenia for the protection of the Byzantine armies. But as they were pushing back the Arab armies, the Greeks' imperialist objective soon became clear. Tarōn was integrated into the Byzantine Empire in 966, Tayk was partly occupied in 1001, Vaspurakan was exchanged in 1021, the kingdom of Ani in 1045 and that of Kars in 1064. Every

single emperor carried out a policy of compulsory conversion, which drove numerous Gregorian communities into exile outside the empire.

The Byzantine conquest did not last long enough to leave permanent traces upon Armenian regions. Within a few years, the Turkish invasion swept over the whole of Anatolia after the Byzantine defeat of Mantzikert (1071).

During the Age of the Kingdoms, the religious hierarchy had mainly to fight against heresies and Chalcedonism, which was rallying many followers in Tarōn and Vaspurakan. In art, the most important factor was the development of Monarchism. Communities emigrating from areas under the Byzantine rule played a decisive part in its organization, and, in a paradoxical and unwilling way, they were carrying with them into Armenia the influence of Greece.

Religious foundations, at that time, were essentially undertaken by members of royal or princely families, especially women such as Mariam, Princess of western Siunia, or Queen Xosrovaniš, who were more influenced by the clergy than their male counterparts, but the Pahlavids, for example, were also exceptionally generous patrons of the Church. Foundations were numerous along pilgrimage routes, and were also built for the purpose of sheltering relics (fragments from the True Cross in particular). All the monasteries scattered along the road followed by St. Gregory on his way back from Cesarea claimed to have received from St. Gregory fragments of relics of St. John the Precursor. The itinerary of the Hripsimian Virgins is also marked out with buildings dedicated to their memory.

In contrast to the unity of pre-Arabic art, the partitioning of the kingdoms encouraged the development of a provincial output, although we find a number of traits common to the sources of this new artistic period. Armenians mainly called on their archaic repertory, and it is therefore sometimes difficult to distinguish between works from the pre-Arabic and the Age of the Kingdoms periods. However, the nearly total interruption of artistic production during the whole of the 8th century explains why works from the Age of the Kingdoms should be of lesser quality, not very skillful, and more basically rendered. Armenians also borrowed from Byzantine and Arabic art, but in restricted areas which we shall mention later. Finally, new types of buildings and new plastic forms appeared that do not seem to owe anything to foreign influences.

ARCHITECTURE

THE typology was evolving, and basilical plans fell out of fashion, but did not disappear altogether. Single-naved buildings were still numerous, and a type of single-naved church with three apses became quite popular, especially in Vaspurakan. Practically no free-standing buildings with cupolas were built. Three-apsed and four-apsed churches also became relatively rare, to the benefit of crosses within rectangular perimeters, and more specifically crosses within rectangular perimeters with embedded supports, which form two groups: hall-shaped churches with archaic-style cupolas, and partitioned crosses within rec-

tangular perimeters. The first type derived from similar 7th century churches, but with shorter east wings. The second type have their east wings incorporated in the apsidal volume, with the two east supports of the cupola joined to the pillars supporting the chancel arch. This second type is divided into two subgroups: firstly, closed, partitioned crosses with west corner rooms separated from the west wing by a partition in which a low, narrow door opens. This type of church generally has a compact, nearly square perimeter, which seems to derive from the three-apsed and four-apsed churches within rectangular perimeters of west Siunia (cf. *infra*). Secondly, open, partitioned crosses within rectangular perimeters with west corner rooms opening widely onto the west wing, which probably derive from the first type because they were influenced by hall-shaped churches with archaic-style cupolas. There is actually a small series of churches with plans that are on the borderline of the open, partitioned cross within a rectangular perimeter, and of the hall-shaped plans, because their small apses give into the altar-apse and not into the lateral wings (Hofomos).

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Churches, however, were not the only buildings of a religious character. The development of Monachism led to a new type of building unique to Armenia, and known as gavit, or jamatoun. It is a form of narthex built in front of the entrance of a church, and meant for monks to gather or even as a burial ground, since it was not customary in Armenia to bury the dead inside churches. The jamatouns of this period were simple rooms with barrel-vaults, which seem to be of Siunian origin. But around the mid-11th century, a new type of gavit was created, which became immensely popular in the 13th and 14th centuries: jamatouns with a central plan with four free-standing pillars, such as the archetype in the monastery at Hofomos (1038).

Architectonic structures underwent modifications: still mostly octagonal, the drums were sometimes round; they rest on round, or sometimes pointed arches, and on pendentives more than on squinches; roofs are pyramidal, conical, or have a singular, broken and ribbed, « umbrella » shape, which was first seen in the early 11th century; small apses often have an upper level, to which access can be difficult; altar-apses are differentiated from the nave by a high step called a bema.

Religious buildings were not founded for the same reasons as in the pre-Arabic period. Patriarchs were still indeed marking their accession to the patriarchal seat by an important building, but we now see kings and princes such as the Bagratid princess Mariam, the Pahlavid princes, King Gagik of Vaspurakan, etc., eager to compete with them in prestigious foundations. Monks driven out of the Byzantine empire contributed also to the wave of religious buildings characteristic of this period.

There are hardly any traces of civic buildings, and these can only be guessed at from archeological remains (the palace of the citadel at Ani), or from the descriptions of contemporary chroniclers (the palace at Ałt'amar). As for the military fortresses, it is impossible to know if the forts mentioned in chronicles were ordered by Armenian princes or kings, or if they were antique (Artagers), even Urartean (Van, Kanguar, etc.), forts reused by Armenians. We know more about city fortifications such as Ani, where they indicate phases of urban expansion: the wall of red stones ordered by King Ašot III in the mid-10th century is

p. 492

fig. 56

fig. 54

just beyond the Kamsarakans' old citadel. Hardly fifty years later, the wall built by Smbat II and Gagik was five times longer. In accordance with usual planning, the city, which stood over the junction of two gorges, was disposed as a triangle, with only one side in need of protection. Two parallel walls defended by an impressive number of round towers provided such protection. The very few and narrow doors of the internal and external walls, never facing each other, were surmounted by two high towers on several levels. The defense system was completed by small citadels to control road access, such as Tignis (the first one to have a keep) and Maĵazberd. Other strongholds were erected at the time: Samšvilde and Lori by the princes of Tašir, the residence-fortress at Amberd by Pahlavid princes, Kečr'or, etc. All these cities had similar plans: the citadel generally stood on a promontory and had the best defense system, housing the princely palace and the garrison. Immediately below was the dense quarter of public buildings and residences of important personalities; shops, craftsmen's workshops and modest dwellings were farther away, on the lower area; the very poor and the vegetable growers lived in the suburbs beyond the walls.

SCULPTURE

SCULPTORS found it perhaps even more difficult than builders to regain their artistic skills. They treated themes and motifs from the golden age of the 7th century with great awkwardness at first, and progressed in time, without ever attaining the perfection of the past.

THE SUPPORTS

THEY remained quite similar. We find two forms of cornices: most of the time in the style of Zuart'noc', but simplified. Less usually, as a simple entablature.

Imposts derive from the two main pre-Arabic types:

– The Armenian composite type, still present in some 10th century impostes (Biwrakan, St. Gregory of Gagik at Ani, and probably the so-called capitals of St. Sergius at Duin). Usually, however, the shapes are extremely simplified, resulting in the bulbous capitals of A. Choisy, without balusters, their baskets flattened into a large circular roll, under paralleliped abacuses. The baskets of bulbous capitals were more often turned into two spheres under a common abacus (double sphere capitals). Others, of similar origin, were characterized by a multiplication of the balusters losing their narrow center, by the reduced size of the abacus and of the basket (imposts with multiple balusters). Imposts can even consist of three rows of superposed balusters. Exceptional are shapes resembling the Armenian Ionic style (the un-named church at Ani).

– Trapezoidal impostes often kept their pre-Arabic moldings, but sometimes have two lower carved twisted fringes, very characteristic of the school of Ani (church of the Holy Apostles at Kars, church No. XL at Ani, St. Menas at Hořomos).

There are several types of portals:

Jambs are usually formed by pairs of embedded semi-columns topped by spherical capitals, and supporting a round arch.

These jambs are sometimes made of a group of embedded columns supporting a more or less complex archivolt (St. Gregory at Keč'atīs, Amberd), but real porches are still exceptional features (the cathedral at Ani).

Antique-style portals are specific to the Ani school, and have a very special structure we shall describe later.

Important modifications are brought to windows. A much reduced number of windows replace the large and numerous bays of the pre-Arabic period. Narrower, the windows are now high up on the façades as a means of security. They are still often topped by decorated arches, which differ from the 7th century typology, as their lower edge is chamfered and decorated; spaces between arches and windows are carved as well. There is, finally, an innovation: « window-portals » with rectangular openings framed exactly like doors (jambs of small columns, spherical imposts and round arches). Decorations are usually reserved for the exterior (Mamašēn), and are rarely seen inside (St. Sergius at Xcōnk', Biwrakan).

fig. 55, p. 553

Surprisingly, the transennas of two windows of the church at Biwrakan (c.905) have been preserved. Used to protect the interior of the church from bad weather, they are thin plaques of worked tufa with simple fretwork around their numerous holes.

fig. 48

KHATCHKARS

KHATCHKARS were a type of stele that first appeared at this period.

The name khatchkar (xač'k'ar) is composed of two words: xač' = cross, and k'ar = stone. This should not be understood as stone crosses because they do not usually assume this shape, but as « stone of a cross », since they were defined by the crosses carved upon them.

Depending on their environment, khatchkars can stand in the open air or near a religious building (sometimes on pedestals); they can be embedded in the walls of religious buildings; or can be cave khatchkars, in the shape of crosses carved or in relief on rock faces, very similar to the simple crosses carved by pilgrims.

Literary sources and inscriptions give us quite precise information on the donors' intentions. Khatchkars stand foremost as prayers for the salvation of their souls or the souls of their parents, and are often inscribed: « *This cross was erected to intercede with God for (the salvation of the soul of) X..., and of his parents.* » Khatchkars could, very rarely, be related to a foundation (although the prayer is always formulated in the inscription), or a political or military event (but there again, the event is only a justification of the prayer). More exceptionally even, khatchkars could be erected for apotropaic reasons, to contain demons (as around the swallowhole of Deveboynu), or to protect against natural calamities (as the « stones of anger » at Tefut). This kind of khatchkar must not be mistaken for those to which magical powers were also attributed, and which are still worshipped now nearly to the point of idolatry. Such worship could be

explained by the fact that khatchkars are believed to really « contain » a fragment of the True Cross, according to popular fantasies found in some Transcaucasian oral folklore.

Most Soviet Armenian authors consider that khatchkars descend from menhirs, through Urartean and early medieval steles. In so doing, they only take into account their upright shape, and not the crosses they bear. Khatchkars should be seen as the union of a general commonplace phenomenon (upright stone stele) with a Christian, here most specifically Armenian, phenomenon (carvings of crosses, the symbol of redemption). As a theme, khatchkars can quite plausibly derive from some southern types of steles bearing on one side an unusual, very elongated cross with very short lateral arms (T'alin).

The first dated khatchkar was erected by Queen Katranidē in 879 at Garni. It is not impossible that undated khatchkars could be earlier than this one, but such simplicity and clumsiness are surprising in royal khatchkars, and could only be explained by a very early work of a genre which has yet to evolve. The earliest khatchkars are mostly in western Siunia, and Katranidē belonged to a princely family of this province.

First developed in Siunia, khatchkars soon became very popular throughout Armenia, but provincial characteristics were precise enough for them to be localized. We shall study their various types later on.

ORNAMENTAL THEMES

WHETHER geometrical or with foliage motifs, decorations are most of the time of archaic origin. Nearly all the motifs described in the previous chapter were still used two centuries later, and did not tend to disappear before the 10th century; but they were, at this period, modified, and have a more or less marked simplification. Vine leaves and pomegranate trees, for example, instead of being realistically and freely rendered as at Zuart'noc', were now symmetrically disposed, or « espaliered », as at Ałt'amar, Hořomos, Novarank' of Bĭen.

We find an obvious Arabic influence in Armenian decorative art of this time, which is due to the prestige of the Caliphal court. Because Omayyad, and later Abbasid, arts were flourishing between the 7th and the 9th centuries a profusion of stone sculptures, stuccos and paintings decorated palaces and castles. There are traces of Arabic style in several Armenian motifs, such as the fine lines or criss-crossings found on vine scrolls, as well as the « lyre » shape (or facing S) of these scrolls (Erkan, Biwrakan), and a new kind of lyre-shaped palmette with crenelated edges, and sometimes two buttons at their base. This motif is seen at Širakawan and Oğuzlu on the 9th and 10th century window arches and the dihedral niches and, shortly after, at Kars and Tat'ew.

Greek frets, so common in Greco-Roman art and in Syria, were hardly seen in Armenia before the 10th century, which is surprising (Tat'ew, St. Gregory of Gagik at Ani, Marmašēn). This could have been channeled through Abbassid art (Khīrbet-al-Mafyar, c.730).

Besides geometric motifs, decorations including animated figures were exceptions having more to do with the founders' personality than with the artis-

tic climate of the time. Elaborate biblical themes are found in a few privileged churches (Aġt'amar, Noravank' of Bġen, the jamatoun at Hořomos), and we shall mention them within the framework of the provinces. On the other hand, animals depicted as symbols of the Evangelists figure on a number of buildings: Kars (c.930), Gndevank' (936), Sanahin (c.940), Kumbet kilise, and Makaravank' (10th century). These generally coarse and simplified representations are on the pendentives of the drums. They are probably of Byzantine origin (mausoleum of Galla Placidia, c.450), but the Evangelists were more often shown as human beings in the 10th century Greek world.

Benefactors were also portrayed on church façades such as Ani in Vaspurakan and on the monasteries of Haġbat and of Sanahin. Princes Smbat and Gurgēn, sons of King Ařot III, are shown on each of the monasteries, where their portraits are rendered in different styles: in clumsy, very shallow bas-relief on one, and in nearly three-dimensional work of pure, and almost modern style on the other. Bonnets and costumes are different as well, which leads us to wonder if they are the same characters.

The portrayal of benefactors followed precise rules: women were excluded whatever the period, even if they were the sole founders, in which case their sons were shown instead (Haġbat, Sanahin). In the case of a king, he was shown on his own, presenting Christ with the model of the church (Aġt'amar, and probably St. Gregory of Gagik at Ani). Heads, probably of donors, are discretely placed in the recess above the dihedral niches at Gndevank' (as at Sisian).

Other sculptures remain enigmas, such as heads flanked by snakes, on the church of St. Peter and St. Paul at Tat'ew (895-906) and at Kars. They are perhaps portraits of donors or heraldic emblems, but are more probably apotropaic portraits of St. Gregory, or the tyrant Zahhāk (a character from Iranian folklore) devoured by snakes, also depicted on 10th century Iranian ceramics. Subjects such as eagles lifting an animal or lions attacking oxen (east C'aġac'k'ar, 1041) are sometimes thought of as heraldic themes, but this has not been proved.

The cross, « mark » of God or « wood » of life, remains the major decorative motif, particularly with the development of khatchkars. They are simple Latin crosses often standing on a short pole with C- or S-shaped foliage growing from the foot, although these are exceptions. The upper angles are sometimes filled by symmetrical « heads of flowers », by grapes or rosettes.

PAINTING

MURAL PAINTING

THE major factor concerning Armenian mural painting at this period is that it was banned from the kingdom of Ani because it was feared that images would lead congregations to adhere to Greek Chalcedonism. Paintings were therefore only used in neighboring kingdoms or the lands to which Armenians had emi-

fig. 43 to 45, p. 378 to 382, 506

fig. 61

fig. 52, p. 369

p. 378

fig. 57, 62

p. 387

grated. Even there large compositions seemed to have been commissioned in exceptional circumstances, sometimes requiring assistance from foreign artists, which eliminates comparative study of these works.

This is not to say that there were no Armenian painters at this time, and the historian Step'annos Orbelian mentions that a man called Ējīšē painted the decor at Gndevank'. Two other small decorations were probably executed by itinerant Armenian monks: a Crucifixion surrounded by Armenian inscriptions (late 9th century to early 10th century) is painted on a panel in cave chapel No. 7 in the Georgian « desert » of Sabereebi, next to a Georgian painting. Another painting decorates the altar-apse of the White monastery at Sohag in Egypt; it represents Christ in glory between the Evangelists, and is the work of the « painter and scribe » T'eodoros of Kesun (1123).

THE PAINTED MANUSCRIPTS

THE art of illuminated manuscripts began to develop in two different ways during the Age of the Kingdoms: scholarly paintings, often called prestige paintings, and popular paintings, often called minor works. The first genre were « aristocratic » pictures commissioned by important personalities from talented artists, and these bear the mark of a scholarly tradition open to outside influences. The other pictures emanate essentially from local monastic environments, and more often bear regional peculiarities. Communities from the Sebast (Sivas), and the Meliten (Malatya) areas had, however, introduced a Byzantine influence into 11th century Armenia, a factor that affected the early production of illuminated pictures.

« Scholarly » manuscripts are quite clearly divided into two groups:

p. 390 – The earliest works refer to proto-Byzantine archetypes. In the Gospel presented to the monastery at Varag (c.862. Venice n 1144) by Queen Mlkē, wife of Gagik, King of Vaspurakan, the variety of the sources and the originality of the synthesis are easily perceived. The triumphal composition of the *Ascension* is reminiscent both of the Syrian prototype, the Gospel of Rabula (586), and of the great Byzantine art of Justinian's time. Similarly, the portraits of the Evangelists derive from the Greek and the Eastern styles. Also, the concordance tables are decorated with antique, notably Egyptian, motifs, as we can see in nautical scenes full of fish, octopuses, crocodiles, pelicans and feluccas. It is a Renaissance work, as were the earlier Carolingian era in Europe and, later, the Macedonian civilization in Byzantium.

fig. 80, p. 391

p. 393 Recently discovered folios from the Gospel of Ējmiacin (989. Erivan No. 2374) show a *Theotokos enthroned*, *Christ between Peter and Paul*, which are rendered in a more academic, less skilled proto-Byzantine style which contrasts with the elegant decoration of the concordance tables. Several works are even more remote from the Byzantine models, such as a late 10th century manuscript (Vienna No. 697) that has antique pediments and human figures of markedly eastern style, as are a *Nativity* and a *Baptism of Christ*, which is an unusual illustration of a legend relating to the holy oil in the Temple in Jerusalem, supposedly kept for anointing Christ (R. Stichel).

– Iconographic sources are most of the time contemporary Byzantine sources, which were renewed at this particular time by the Chalcedonian Renaissance. The Gospel of King Gagik of Kars (c.1050. Jerusalem No. 3556), for example, clearly bears this influence, although a taste for picturesque features, a certain simplification, and contrasting colors point to an Armenian painter. The so-called Gospel of Mařna (c.1060. Erivan No. 7736), with its archaic style and slightly naive pictures reminiscent of some Cappadocian illuminations, was also painted by an Armenian. On the other hand, a Greek painter was probably involved in the illuminations of the sumptuous so-called Gospel of Trebizond (mid-11th century. Venice No. 1400).

fig. 76, p. 392

fig. 81, p. 392

It is sometimes very difficult to distinguish Greek from Armenian (very much in the Byzantine style) illuminations of some manuscripts, unless they are accompanied by specific inscriptions; this is, for example, the case for the so-called Gospel of Andrianople, dated 1007 (Venice No. 887). We still find a Macedonian influence in later works, such as the Book of Prayers of Gregory of Narek, written in 1173 for Nerses of Lampron (Erivan No. 1568), although the Armenian characteristics (neat outlines, accentuated lines) of this work are more defined than in earlier works.

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« Popular » manuscripts used local elements, still strongly influenced by Byzantine style, but eastern, Syrian and Mesopotamian, even Sassanid influences are in evidence. We do not always know where these manuscripts were made, but here again the diaspora played an important part in the production of these works. Many of them could have originated from Tarōn in Upper Armenia, and especially from Meliten. The earliest pictures, such as a Gospel dated 966 (Baltimore, Walters Art Gallery No. 537), the Sanasarian Gospel dated 986 (Erivan No. 7735), and some later ones, for example the Gospel of Suxr Xandara, dated 1064 (Jerusalem No. 1924), have a very peculiar style: they are poorly decorated with simplified vine scrolls and geometric patterns such as checks, triangles, wheels, etc. Living creatures are few: stylized, geometric figures in the Baltimore manuscript, and birds in the Sanasarian Gospel. The choice of colors is limited but strong, contrasting yellows and reds, accentuated by black outlines. This rough style is also partly present in some Islamic-style Greek manuscripts, some of them from Palestine (Patmos No. 33 [941]). It is possible that these Armenian manuscripts were the last examples of an eastern style that would have coexisted next to the official Hellenistic style from the beginning of the Christian era. The Abbassids' popular art seems to be another form of this style, as we can see on so-called « Samarra » figurative ceramics, which are dated from the 9th and 10th centuries.

fig. 82

fig. 77 to 79, p. 397

Eleventh century popular manuscripts still retained Byzantine compositions, but their Armenian character became evident: colored drawings rather than illuminations, the paucity of surrounding decoration, but also a number of original details, as if the artists were more intent on telling a story than on executing a decorative page. In this respect, the manuscript from Tarron (Erivan No. 6201), dated 1038, is a good example of naive scenes such as the *Baptism of Christ*, and the *Transfiguration*. Another work of the same period, the so-called Gospel of Vehapar (Erivan No. 10780), is very close in style; however, its pictures

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are not horizontally, but vertically arranged, which means that it may have been taken from a scroll. Equally typical are the Gospel of Meliten, dated 1057 (Erivan No. 3784), and another (Erivan No. 974), which have lighter and finer drawings, but are hardly more concerned with realism. Their scenes are unusually animated and their iconography is at times estranged from the contemporary Byzantine compositions, preferring archaic compositions, as in the scene of the *Last Supper*, which is very close to the early 10th century Cappadocian genre.

Mural paintings and illuminations, but mostly sculpted portraits, provide information on fashion and garments worn at the time. Men had long, rounded beards and long strands of curly hair under voluminous turbans; they wore ample Arabic robes with sleeves widening at the cuffs and slit in front, richly embroidered with geometrical patterns and real or imaginary animals, illustrating the influence of the court of Baghdad over daily life. The ruling class were less coarse, but they had also lost most of their primitive purity.

THE MINOR ARTS

VERY few objects datable to the Age of the Kingdoms have survived. Besides, there is no coinage bearing the names of Armenian dynasties as the mint at Duin belonged to the Caliphs.

Although its Armenian origins were questioned (S. Der Nersessian) and it could perhaps be Georgian, a wooden icon kept in the museum at Ejmiacin deserves to be mentioned because it may have had great artistic influence. It represents a Descent from the Cross to which have been added the hand of God and the dove of the Holy Spirit, symbols of the Trinity. It was given by Grigor Magistros to the monastery at Havuc't'ar in 1031, and it became so famous that it may have been several times copied on khatchkars in the 13th century.

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p. 388

A wooden door from the monastery of the Holy Apostles at Muš is now on display in the museum of Armenian History in Erivan. It consists of two panels dated 1134 from an inscription, and its carvings of arabesques of star-like octagons and vine scrolls in the Seljukian style show well the Turkish influence. The frame is quite different in style, with resolutely figurative motifs: strange animals, elephants, ostriches (?), etc., placed within the curves of very free vine scrolls. King Theodore killing a dragon and King Tiridatis (?) on horseback, slaying an enemy, also figure on the frame, which seems to date from a different, probably later, period.

fig. 182-183

Excavations at Ani and Duin have revealed a certain amount of ceramics, some of them attributed to Armenian workshops. We know that others were set up in Vaspurakan, since essential ingredients such as borax and arsenic were extracted in this province, but there were most probably no major Armenian production centers at that time. Local output borrowed from Abbassid (marbled ceramics) and Byzantine (*sgraffiato*) models, as we shall see later.

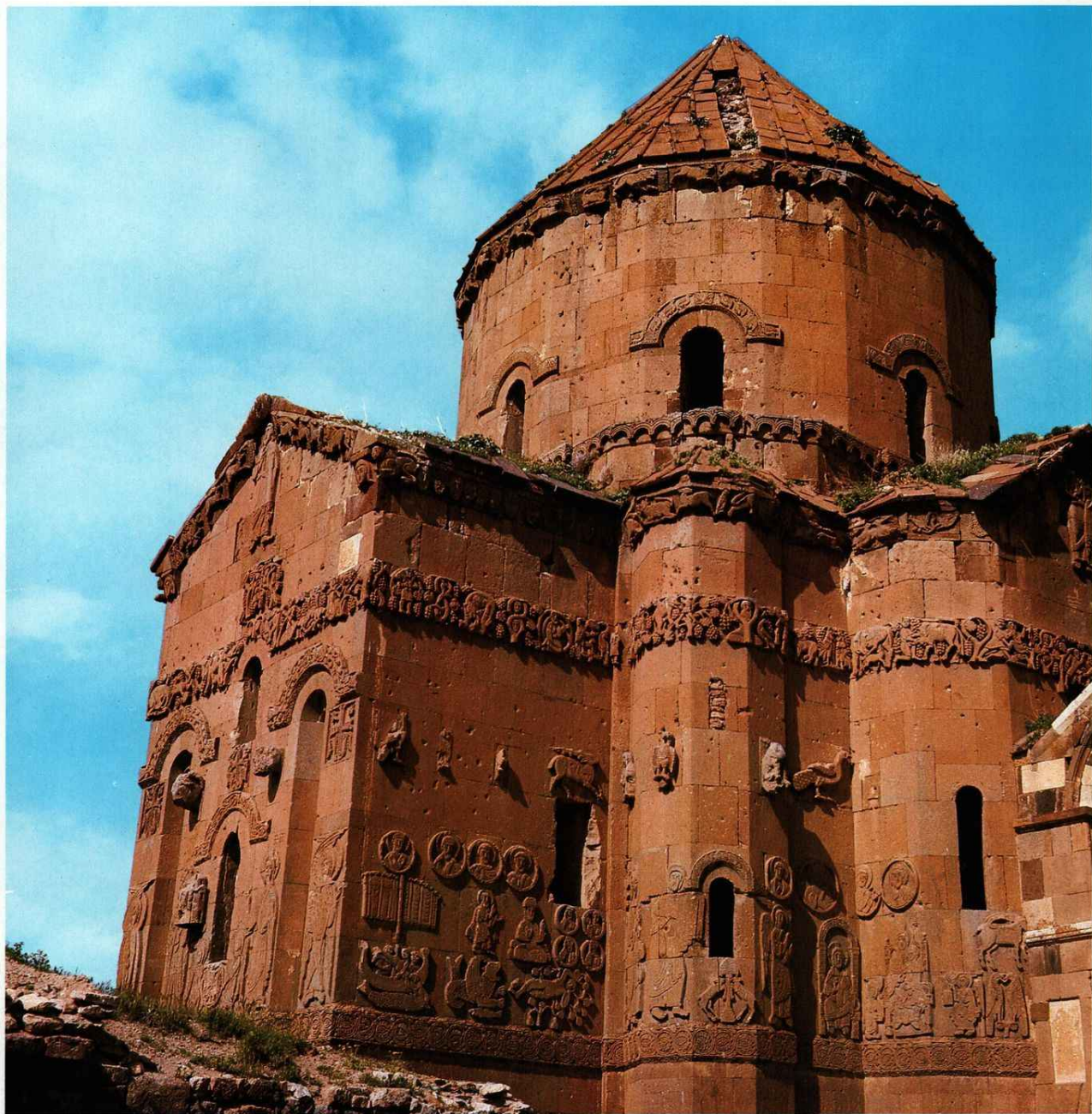
These objects are very difficult to date since they were manufactured over several centuries without any technical or decorative changes, but ceramic art

probably did not develop until the end of the 12th century, and as such these ceramics will be studied as a whole in the following chapter.

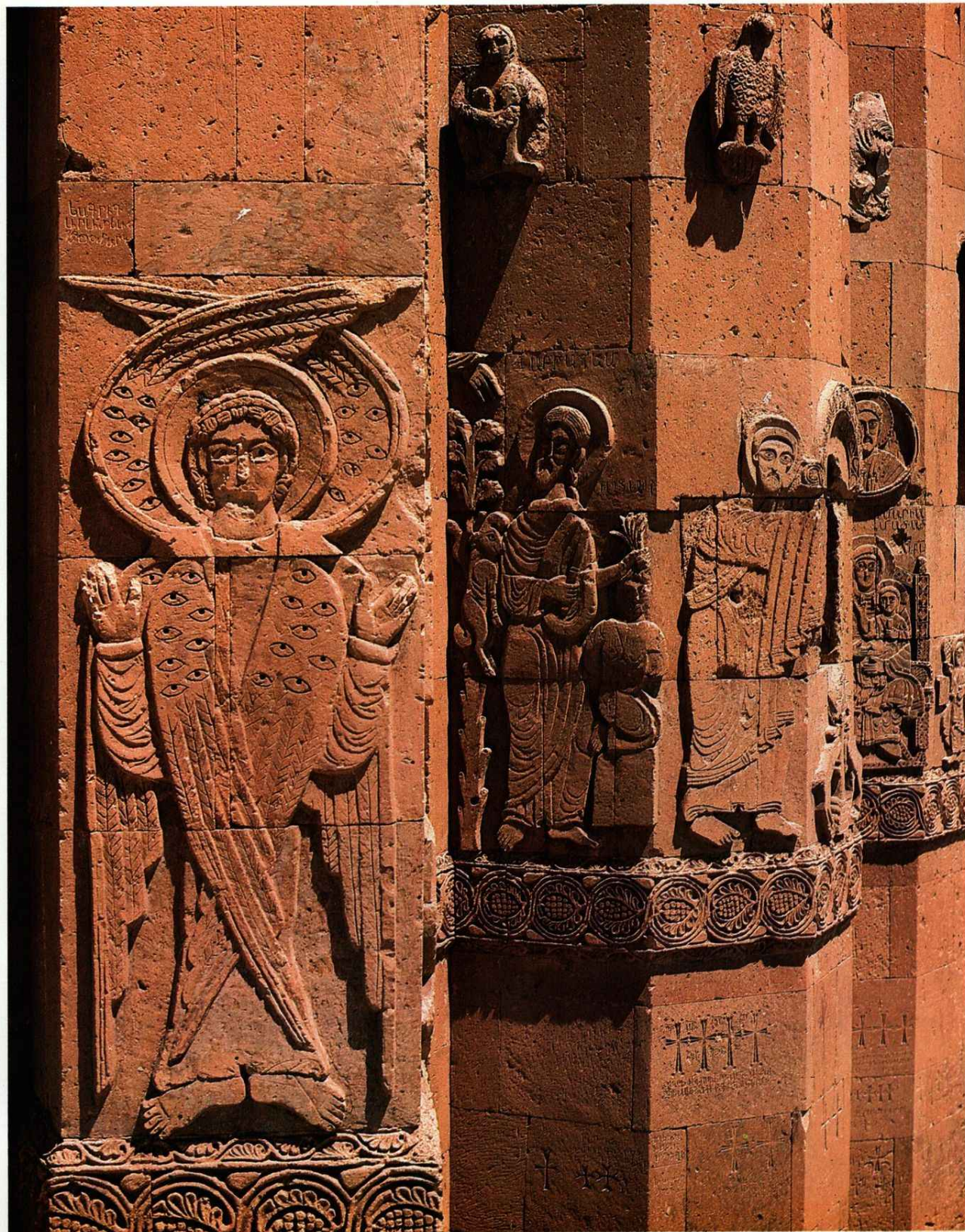
During the Age of Kingdoms traditional shapes remained for pottery, this popular art *par excellence*, with old shapes such as pitchers, vases, and mainly amphoras and round pots in smooth terracotta, having simple animal motifs (engraved or in relief) or geometric patterns. Besides these expected domestic utensils, there were unusual sphero-conical vessels of indefinite use: perhaps holders for Gregorian fire, for mercury, or colipiles (steamers), which were often decorated with geometric patterns.

Among religious furniture, several processional crosses have survived such as the cross from Ašot Erkat' (early 10th century), one in wrought iron (Erkat', King Ašot's nickname, means iron), one made of crystal on an iron spindle, called the cross of King Hovhannēs-Smbat (second quarter of the 11th century), and another of a similar type, restored in 1434. Excavations at Ani have also unearthed cast bronze censers bearing limited and coarse evangelical scenes on their rounded sides: an Annunciation, a Nativity, a Baptism of Christ, and a Crucifixion. This type of object, common in the whole of near-eastern Christendom, was for a long time thought to belong exclusively to the pre-Arabic period, but we now think that they were made over several centuries. From the church of St. Gregory of Gagik at Ani (early 11th century) came several similar censers and a rather coarse candelabra made of a bronze circle cut out in the shape of animals, with small chains to suspend candles. The simplicity, often clumsy, of all these objects contrasts with the skills attained by the architects of this period.

- 42 - CHURCH OF THE HOLY CROSS AT AET'AMAR (VASPURAKAN).
915-921 (founded by King Gagik).
General view from the southwest. The four apses and four niches of the plan are clearly outlined. To the right, a modern bell-tower replaces the passage.
- 43 - BAS-RELIEF. CHURCH OF THE HOLY CROSS AT AET'AMAR (VASPURAKAN).
915-921.
Detail of the north façade. Left: the Three Young Hebrews in the Fiery Furnace; right: Daniel in the lions' den. Above and left of it, Habakkuk led by the Angel.
- 44 - BAS-RELIEF. CHURCH OF THE HOLY CROSS AT AET'AMAR (VASPURAKAN).
915-921.
Detail of the south façade. From left to right, on different levels: a six-winged angel; the Sacrifice of Abraham; Moses carrying the Tablets of the Law; the Virgin Theotokos.
- 45 - BAS-RELIEF. CHURCH OF THE HOLY CROSS AT AET'AMAR (VASPURAKAN).
915-921.
Detail of the south façade: Virgin Theotokos with an angel. Note the variations in the decorations of the throne.



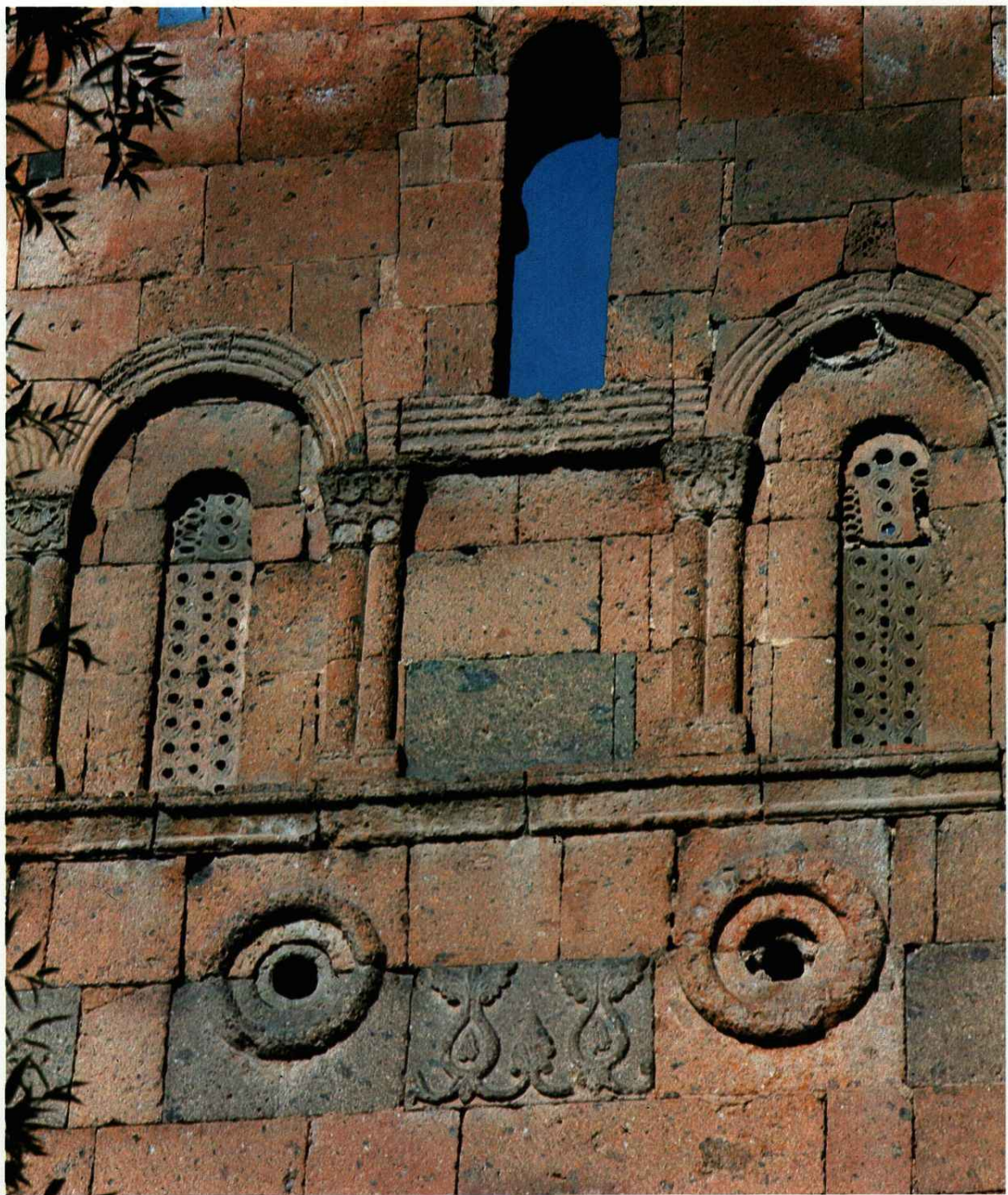










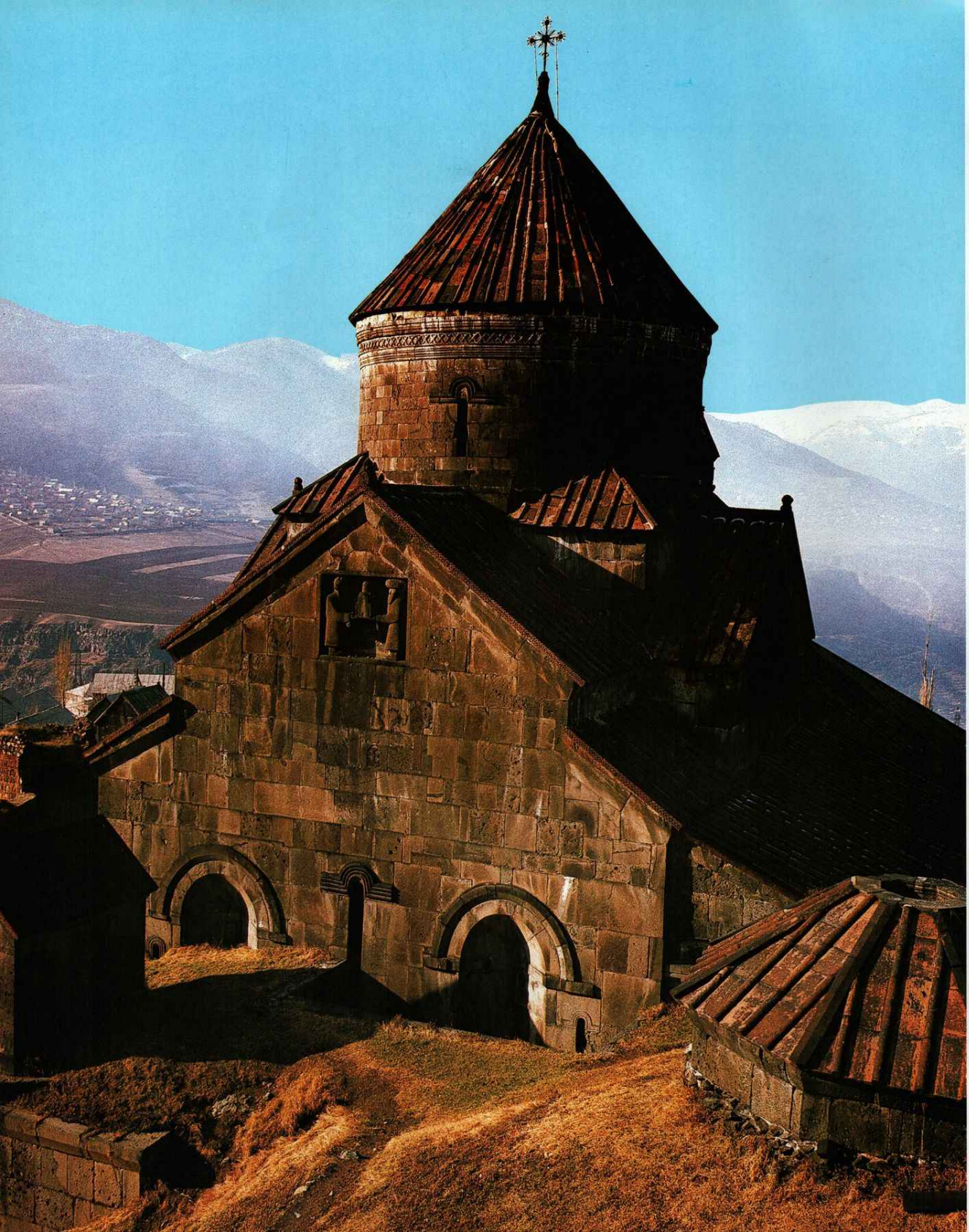


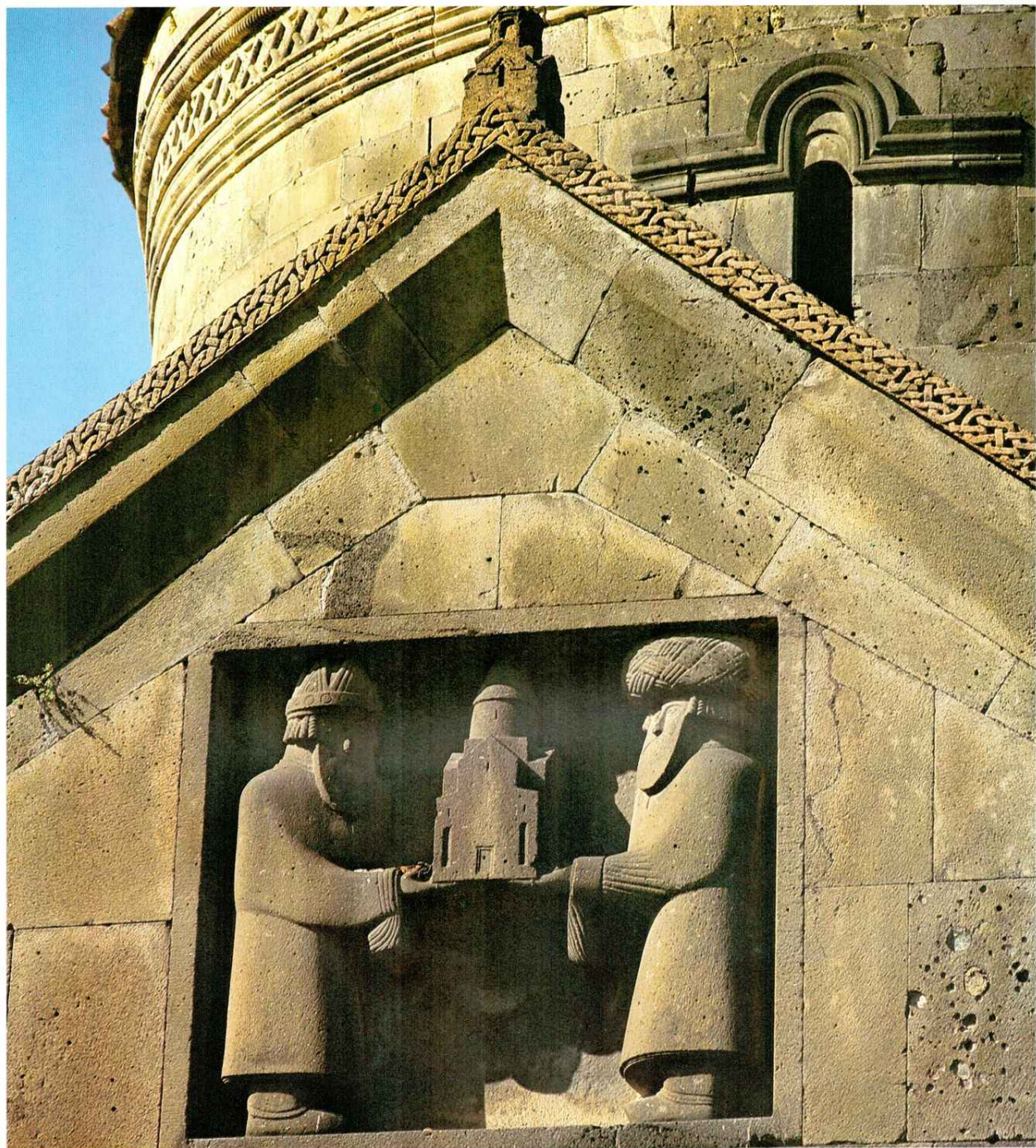


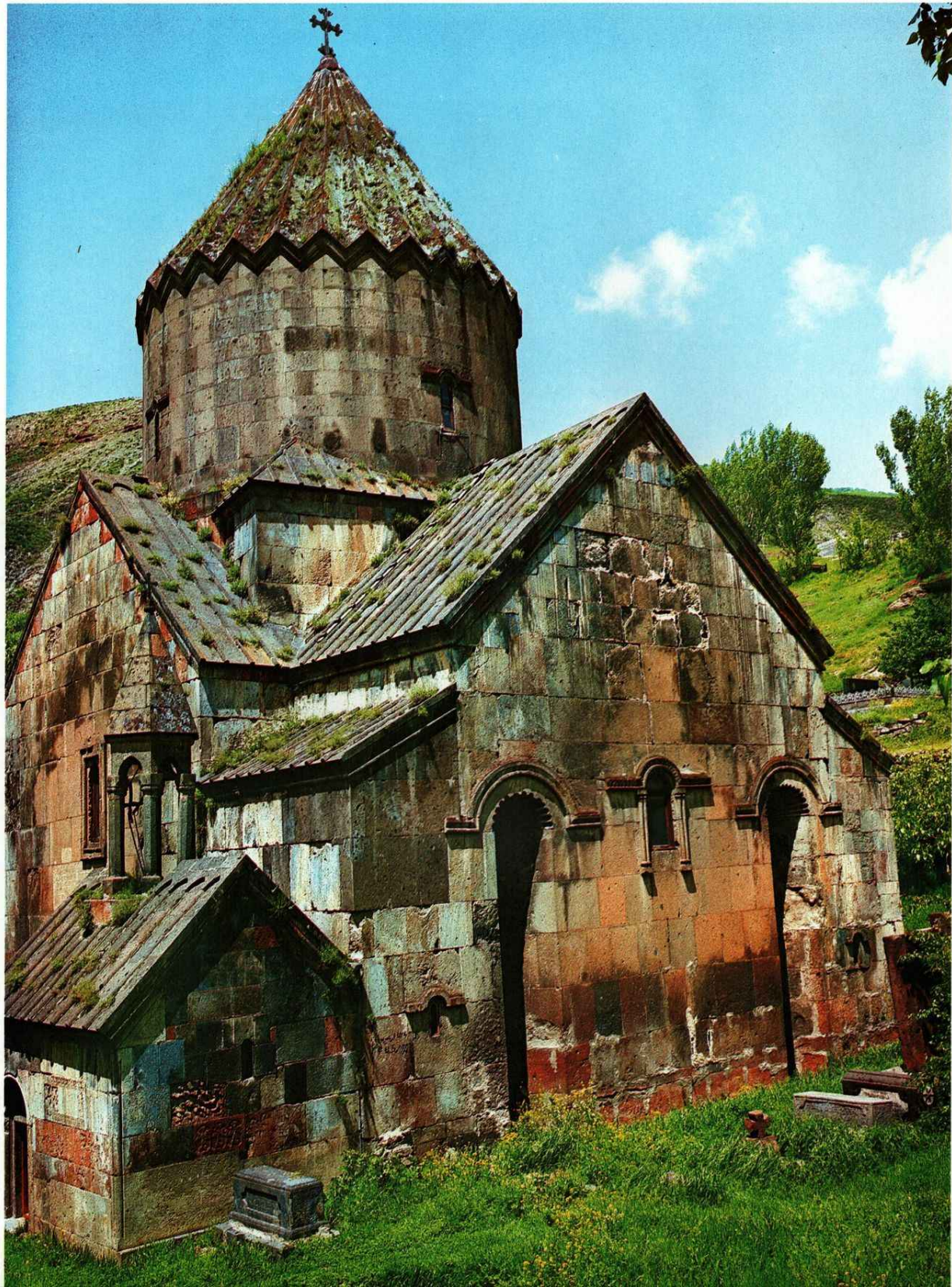
- 46 - PAINTING. CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN).
915-921.
North side of the altar-apse. Three standing Apostles: Mattheu, James and Peter.
- 47 - PAINTING. CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN).
915-921.
North apse: the Entry of Christ into Jerusalem.
- 48 - CHURCH OF THE HISTORIAN YOVHANNĒS V. BIVRAKAN (AYRARAT).
905.
East façade. Detail.
*Note the archaic style of the arches, Arabic influence on the lower bas-relief,
and the exceptionally good condition of the transennas.*
- 49 - THE CATHEDRAL AT ANI (AYRARAT).
c.1,000, and an important 13th century (?) restoration (decoration of the façades).
General view from the northwest.

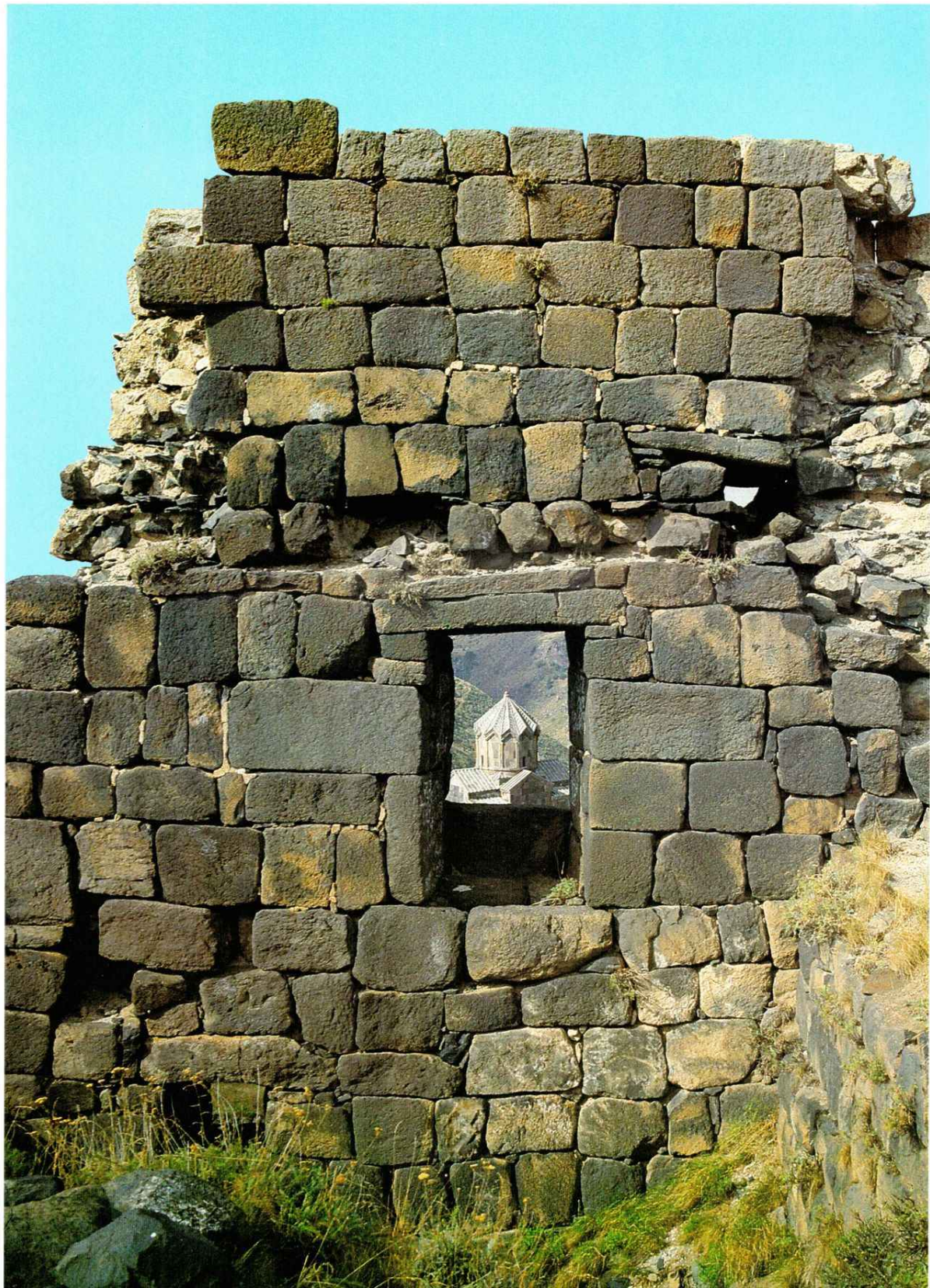
- 50 – CHURCH OF THE HOLY SAVIOUR AT ANI (AYRARAT).
*Before 1036.
 Drum restored in the 13th century. Eight-apsed church which partly collapsed c.1930.*
- 51 – CHURCH OF THE HOLY SEAL AT HAIBAT (TAŠIR).
*Second half of the 10th century. Founded by Queen Xosrovanuš.
 General view of the chevet.*
- 52 – BAS-RELIEF. CHURCH OF THE HOLY SEAL AT HAIBAT (TAŠIR).
*Second half of the 10th century.
 East façade.
 Smbat and Gurgēn, sons of King Ašot III and Queen Xosrovanuš, are offering the church to God.*
- 53 – CHURCH OF THE HOLY MOTHER OF GOD AT BĖNI (AYRARAT).
*1031. Founded by the Pahlavid Prince Grigor Magistros.
 General view from the southeast.*
- 54 – FORTIFIED RESIDENCE OF THE PAHLAVID PRINCES. AMBERD.
*11th century.
 View of the « umbrella-roof » of the church through a window.*
- 55 – MONASTERY AT MARMAŠEN (AYRARAT).
*Early 11th century. Founded by Pahlavid princes.
 The cathedral stands in the center, a building typical of the school of Ani (with white traces of the jamatoun).
 To the left, the north church, which is a duplicate, and is partly demolished. To the right, the small 13th century south church.*













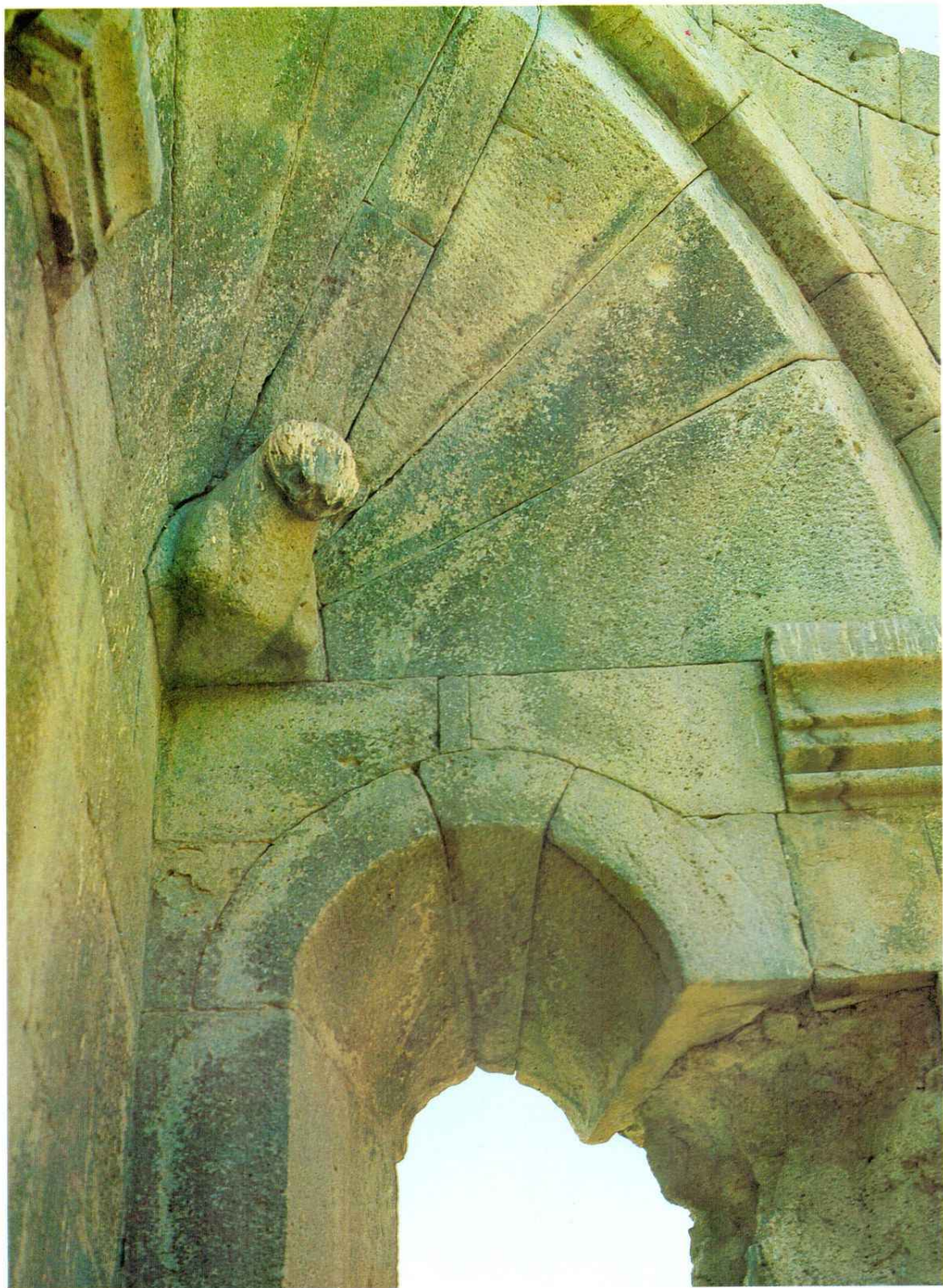










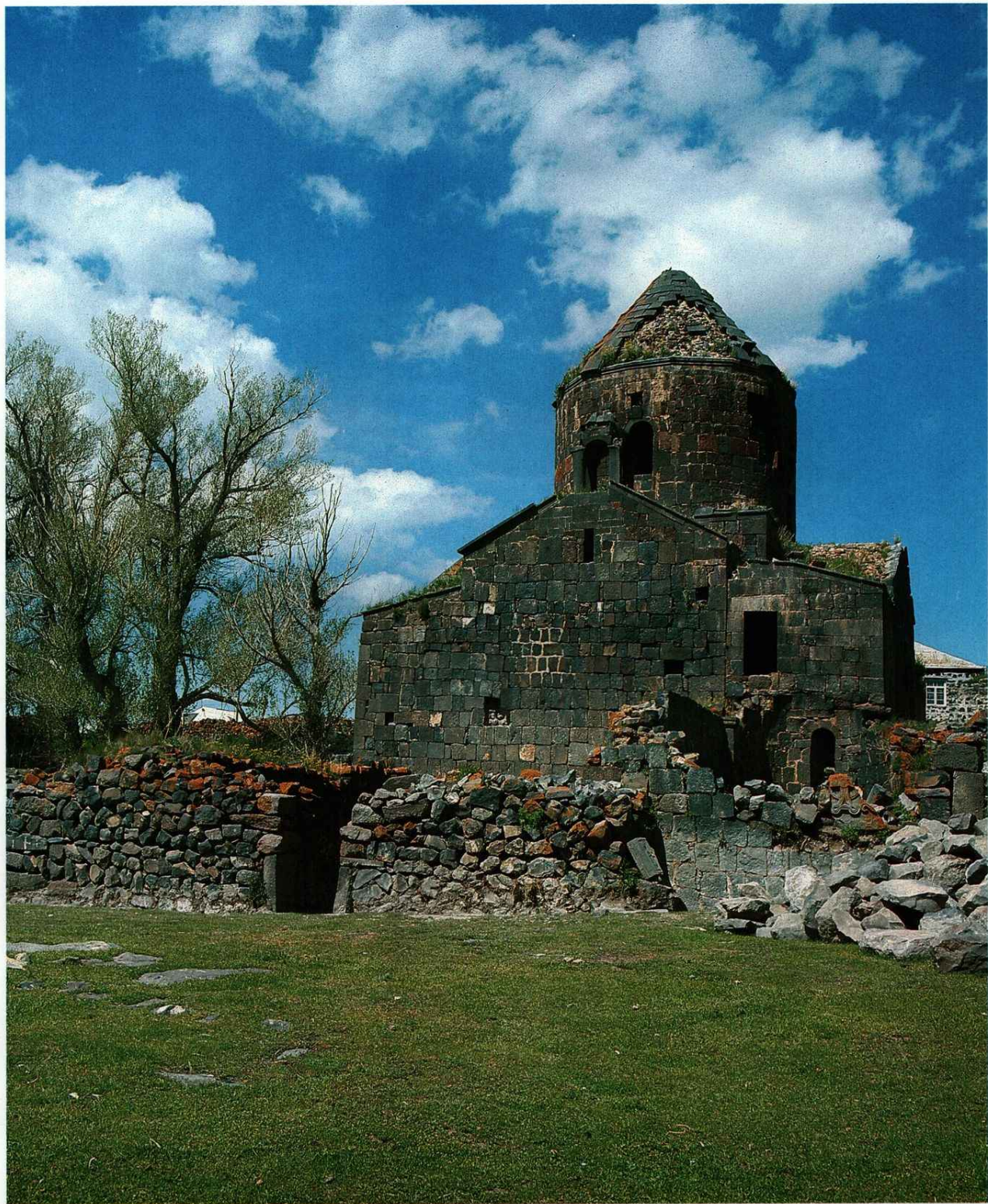


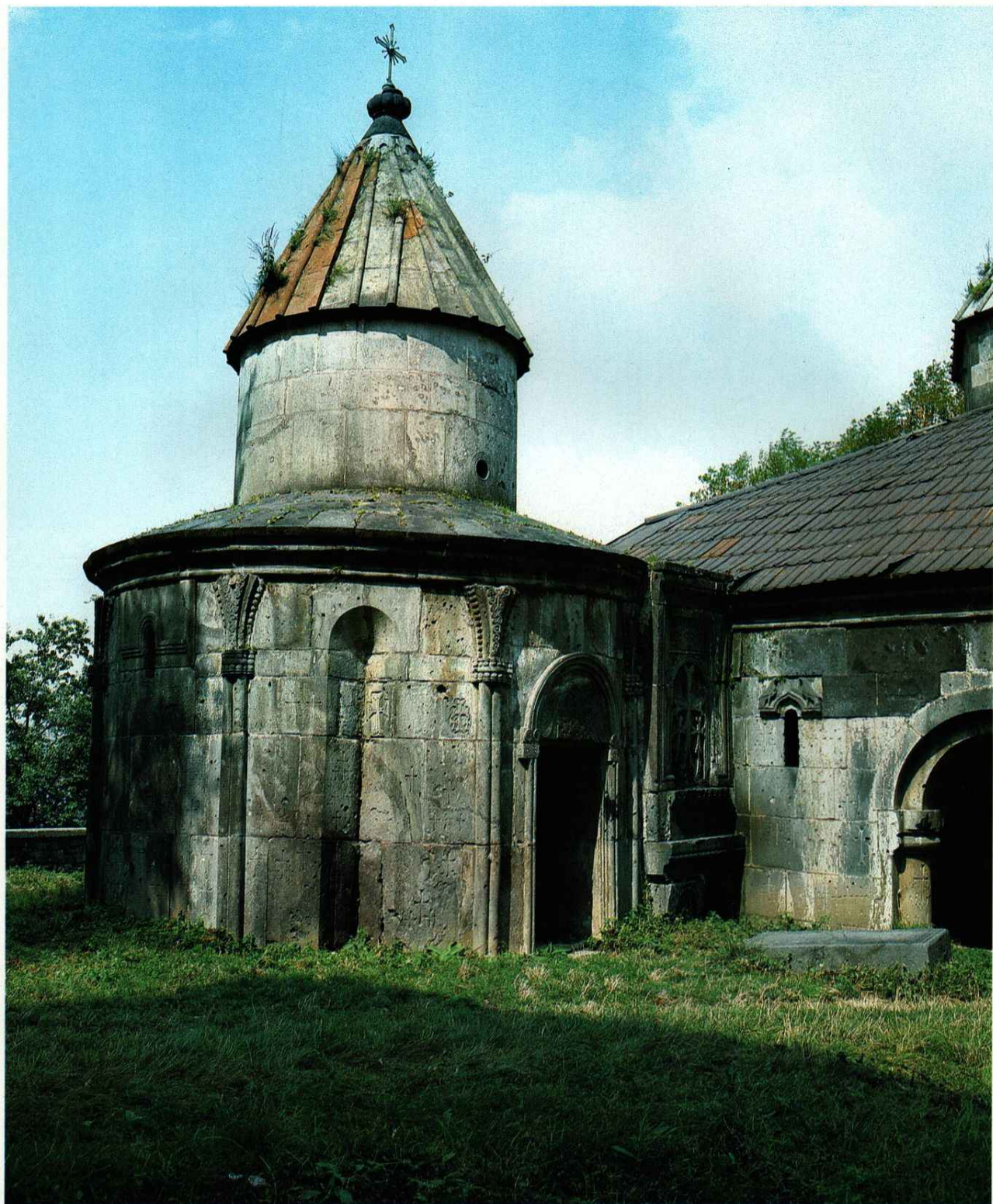
- 56 – FORTRESS AT MAĀZBERD (AYRARAT).
11th century.
Forward citadel of Ani. The triple surrounding wall is extant.
- 57 – BAS-RELIEF. CHURCH OF ST. PETER AND ST. PAUL AT TAT'EW (SIUNIA).
895-906.
East façade. Detail. Human head between two snakes, a subject taken from the legend of St. Gregory at Xor Virap, or from the Iranian folk tale of the tyrant Zāhhdk; the apotropaical allusion is quite clear. Above the head, a dotted rosette.
- 58 – CHURCH OF THE HOLY SEAL OF THE MONASTERY AT KEČ'ARIS.
1051 (?), restored in 1223.
View from the southwest.
- 59 – CHURCH-MAUSOLEUM OF THE HOLY SEAL OF THE EASTERN MONASTERY AT C'ALAC'K'AR (SIUNIA).
1041, but altered at an unknown date.
General view from the west, with two large khatchkars with flowering belts.
- 60 – CHURCH OF ST. JOHN OF THE EASTERN MONASTERY AT C'ALAC'K'AR (SIUNIA).
1041.
General view from the northeast. Architecture and decorations are typical of the school of Ani.
- 61 – CHURCH CALLED KŪMBET KILISE, NEAR KARS (AYRARAT).
c.965.
Detail of the northwest niche. Protome of the lion symbolizing the Evangelist Mark.

- 62 – BAS-RELIEF. CATHEDRAL OF THE HOLY APOSTLES AT KARS (AYRARAT).
*c.930-940. Founded by King Abas.
 Detail of the drum. The figure is part of the Ascension, a subject taken from Byzantine art. It is probably a misinterpreted copy of the Virgin: the flowing edges of Her veil were mistaken for snakes. Beneath, arches carved with lyre-shaped palmettes of Arab origin.*
- 63 – CHURCH AT OSKEPAR (GOGAREN).
*10th century (?)
 General view from the east. Several authors date the square, four-apsed church from the 7th century, but it is quite similar to the cathedral of the Holy Apostles at Kars.*
- 64 – MONASTERY AT MAKENOC'AC'VANK' (SIUNIA).
*Late 11th century. Founded by Prince Grigor Supan II, who died in 910.
 The simplicity of the forms and the elementary building work are characteristic of the west Siunian school.*
- 65 – CHURCH OF ST. GREGORY AT SANAHIN.
*1061. Founded by Princess Hrnuš, but the upper door was restored in 1656.
 It has six apses. General view from the southeast.*





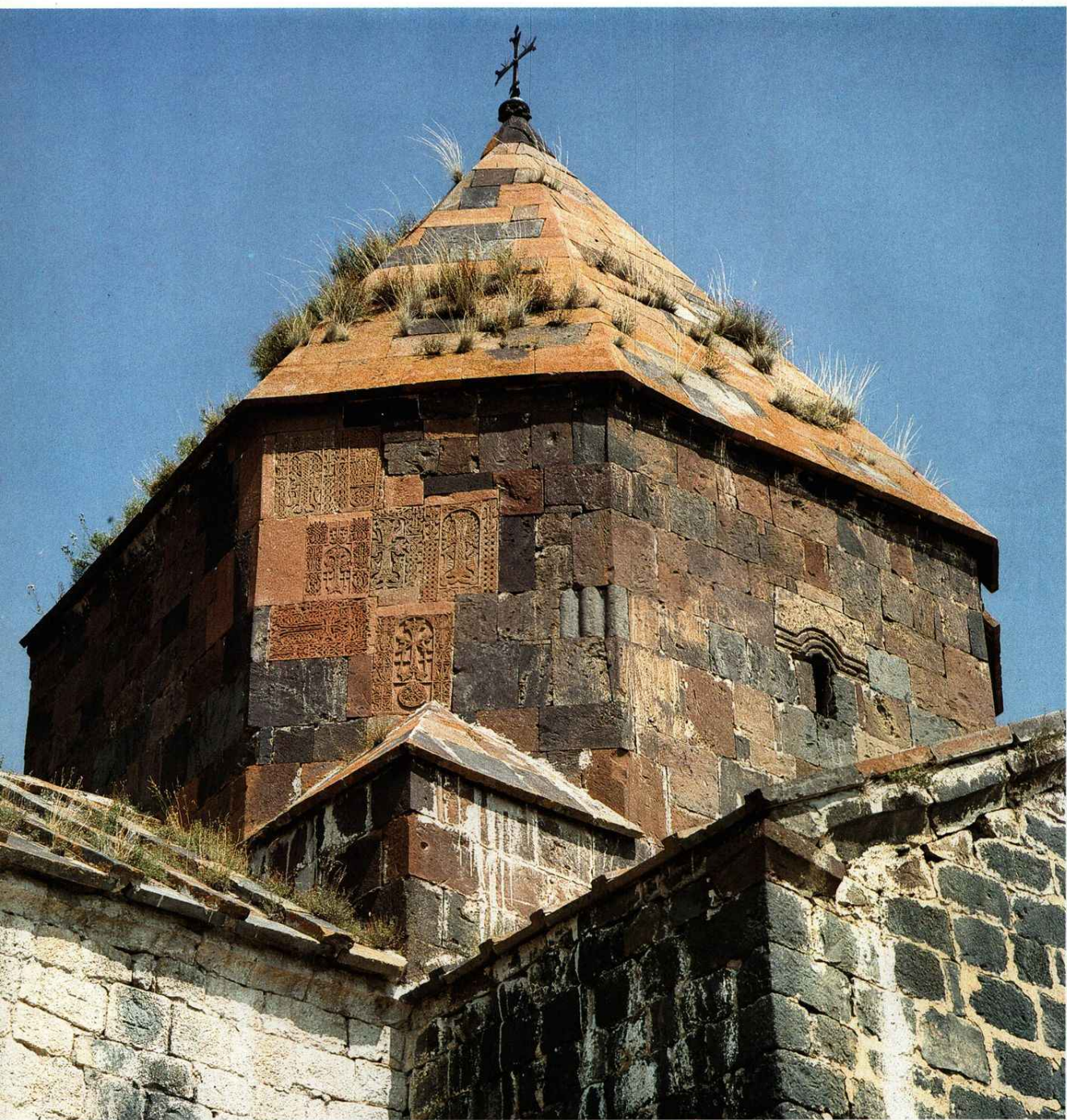












- 66 - MONASTERY OF ST. GEORGE AT GOMS (VASPURAKAN).
c.905.
The church is one of the earliest examples of a partitioned cross within a rectangular perimeter.
- 67 KHATCHKAR FROM NORADUZ (SIUNIA).
996.
Primitive, arched type.
Museum of the Patriarchate in Eymirzin.
- 68 - KHATCHKAR. ORIGINAL LOCATION UNKNOWN (AYRARAT?).
11th century.
Flowering belt type.
Museum in Sardarapat.
- 69 - CHURCH OF THE HOLY APOSTLES AT SEWAN.
878.
View from the northwest.

ART OF THE KINGDOM OF ANI

A REAL national spirit began to take shape in the kingdom of Armenia, later more appropriately called the kingdom of Ani, with the punctilious defense of Gregorian orthodoxy and the resistance to Greek and Arabic influences, which was obstinate if not always successful. This notion of « nation » is important because it explains the differences between Armenian art from Ani and other regional styles.

MONUMENTS OF WESTERN SIUNIA

ONE of the paradoxes so frequent in Armenian art is that the first monuments of the post-Arabic Renaissance were not built on the Armenian kings' territories but on the lands of their vassals from western Siunia, on the shores of Lake Ewan. Princess Mariam, daughter of Ašot, King of Armenia, and wife of Prince Vasak I Gabuř, promoted the building of churches, at first modest, then larger, and designed from new plans which deserve to be categorized as « School of Western Siunia ».

The first churches, of the Holy Apostles and of the Holy Mother of God, which are plain three-apsed churches, were founded on the island of Sewan between 871 and 874. They were attached to a bishopric, and the two wood capitals, kept in the museum of Armenian History at Erivan, were probably in the bishop's residence. Vaguely Ionic in style, they have a profile molded with an ogee and a torus; their faces, carved with birds and criss-crossed « lyre »-shaped vine scrolls, are reminiscent of the Omayyad style. Two other churches probably from the same period, are the free-standing, three-apsed church at Hacarat [Pařakent] (898?) and the church at Hayrivank', a free-standing, four-apsed building with typical 7th century decorations.

The four following buildings are so similar in structure, and are so historically close that they must emanate from the same school of archaic style. Their common features are *a*) plans including three apses and four corner rooms; *b*) niches in nearly square perimeters; *c*) massive elevations, with low drums resting on squinches rather than on pendentives; *d*) paucity of sculpted decorations; *e*) the use of basalt as building material. These churches are: St. Peter at Sořagavank' (founded by Mariam c.890), which had three rounded arches in slightly projecting façades; the Holy Mother of God at Kot'avank' (Adyaman), founded by Mariam's son, Grigor-Sup'an II, c.890; and the Holy Mother of God at Makenoc'ac'vank' (Çiçëklü), also founded by Grigor-Sup'an II on the ruins of an older church, which is the best preserved. A stele showing the theme of Daniel is embedded in the south façade, and inside, a lintel showing a horse in motion, very well rendered. Both were probably reused from the former church. The church of St. Paul at Masrac'anapat, undated, has a slightly different structure: no niches in the façades, and a cylindrical drum resting on pendentives.

The church of St. Gregory at Vanevan [Aşağı Aluçalu] (founded in 903 by Prince Šapuh Bagratuni) belongs also to this group; it is a semi-enclosed four-apsed church with many archaic features such as squinches and a twin east window.

Two monuments in western Siunia were built on a very different architectural concept, being hall-shaped churches with archaic-style cupolas. The churches are: the Holy Mother of God at Noratus (founded c.900 by Prince Sahak, Grigor-Sup'an II's brother), now in ruins, but which still has a window decorated with stars, circles and stylized palmettes in a style different to early motifs. St. George at Batikyan [Köse Mehmet] (undated, unattributed) is a replica of the Holy Mother of God, and has a lintel with crosses and rosettes above the north door (we do not know if it is an archaic feature or a reused lintel).

Also in western Siunia we find the earliest khatchkars, of which there are two kinds:

– « Primitive arched » khatchkars, on which very simple, nearly symmetrical, anchored crosses ending in two circles have an arched frame reminiscent of paleo-Christian arches. The first dated example is the khatchkar of Prince Grigor Atrnêrschean at MecMazra (881); several others are attested from the 10th century (Noratus, Kot'avank', etc.). This type of khatchkar spread from Siunia into Ayrarat (T'alin) and Vasourakan (Šušanc').

– « Primitive rectangular » khatchkars, more scattered, have similar crosses on rectangular backgrounds; the earliest examples have thin plants growing from the base (Janfida, 924; Tekor, 964), and flowers at the top, equally discreet, were added later (Jpragyuł, 984; Karcařbyur, 991).

THE FIRST BUILDINGS OF THE KINGS OF ANI

THESE buildings are characterized by their pre-Arabic typology: on small buildings, for example, the free-standing, single-naved church of Cpnî, which can only be attributed to the 11th century from its window decoration (framed jewelled fretwork). St. Theodore at Bagaran (founded between 914 and 918 by Prince Ašot, son of Šapuh Bagratuni) is a six-apsed church imitating Aragac. Dating is sometimes altogether impossible, as is the case for the church of the palace at Ani. An incomplete inscription could suggest that it dated from 622, but the structure of the internal pillars, which have no capitals, and the clumsy style of the decorations point to a much later date (9th or 10th century), but it also has a *Sacrifice of Abraham* on an exterior impost, which is in the paleo-Christian style.

Among the more ambitious buildings, we find:

The cathedral of the Holy Saviour at Širakawan (Çamuşluçay) (founded by Smbat I c.892, and restored in the late 11th century), of which only a few wall panels remain. It was a hall-shaped church with a cupola, so close to the archaic style that it could have been built in the 7th century, were it not for two features: two-storeyed small apses and niches on three façades.

The three-apsed church at Oğuzlu (founded c.890, and restored in 1001), is a compromise between a hall-shaped plan and a three-apsed plan within a rectangular perimeter, with two-storeyed rooms in each of the four angles.

p. 387

p. 575

p. 562

p. 503

The church of St. John at Biwrakan (founded by Yovhannēs V c.900) is an unusual single-naved building which, from the outside, looks superficially like a paleo-Christian basilica. The church also has a straight altar-apse, but the most remarkable features are the sculpted decorations with composite imposts in the Armenian archaic style in the interior, while palmettes and lyre-shaped decorations in the Omayyad style are found on the exterior.

p. 544

The cathedral of the Holy Apostles at Kars [Kümbet Camil] (founded by King Abas c.930-940) has a square, four-apsed plan copied from Mastara, except for its drum, which is dodecagonal and has blind arches. Its decoration is interesting because it is a sculpted version of a typically Byzantine composition, and was probably done from a drawing. Inside are animals symbolizing the Evangelists and, outside, an *Ascension* on the twelve spandrels of the drum, but the Greek models have not been understood properly: for example, the edge of the maphorion (veil) of the Virgin was thought to be snakes, and the sculptor thought that an Apostle was raising his hand in the trees to pick an apple, which produces an incongruous illustration of Adam and Eve. The motifs (lyre-shaped palmettes) are of Abbassid influence.

fig. 62

The round church at Gaṛni, razed to the ground, was planned as a four-apsed building with four corner rooms within a circular perimeter. It is sometimes dated to the 7th century, but the plan is not dissimilar to four-apsed churches of western Siunia, which points to the 9th century; an inscription dates it to 897, which is confirmed by the testimony of Kirakos of Ganjak.

THE SCHOOL OF ANI

A SERIES of buildings from the 10th and 11th centuries, located in the Širak area, with Ani as its main city, and other buildings in neighboring areas have enough in common to be grouped as the « School of Ani ». Their plans are mostly crosses within rectangular perimeters, but with eclectic variations:

p. 481, 537, 553

– Hall-shaped churches with cupolas were very popular in the Širak area nearly to the point of being characteristic of the School of Ani, and they were probably influenced by the church at Širakawan: Marmašēn, Argina, Taylar, Haykajor (Xošavank), Hoṛomos, Ani, Bagnayr (Ğozluca).

p. 504, 546, 565

– Open crosses within rectangular perimeters (Makaravank' at Pemzašēn, the Holy Mother of God at Bjni, St. Gregory and The Holy Seal at Keč'arīs), or closed (Amberd, the south church at Marmašēn); and even a church within a rectangular perimeter, with free-standing supports (the cathedral of Ani).

– Intermediary plans with small apses giving into the altar-apse instead of the lateral wings can be connected with the hall-shaped churches (churches No. 100 and 110 at Ani, St. John at Hoṛomos, 1038).

p. 588

Other radiating plans were not completely abandoned, such as four-apsed churches (St. Sergius and the Holy Mother of God at Xčkōnk', church of the citadel and of the Holy Apostles at Ani), six-apsed (St. Gregory at Abušamrenc', churches of the citadel and of the Shepherd at Ani and Bagnayr), eight-apsed (the Holy Saviour at Ani). From the point of view of general structures, two different forms were favored: a simple type with squat outlook, plain walls only

fig. 50

punctuated by dihedral niches, low, cylindrical drums, and few, narrow openings. The interior supports and capitals, arches with several rolls, the upper ones widening to become pointed, gave the buildings a neat and austere aspect reminiscent of the western European Cistercian art, and it is not surprising that some archeologists may have hypothesized a relationship, which has, however, not been sustained by any relevant proof. *The other form is more ornamented: blind arches on the façades, windows often belong to the window-portal type, polygonal drums (with eight or twelve facets with triangular pediments) with umbrella-roofs (Marmašen, Amberd, the cathedral at Ani?).* There are, of course, intermediary plans difficult to categorize.

fig. 55, p. 480, 554

Whatever the architectural outlook may be, sculptures are sparse and are in principle limited to imposts, often trapezoidal with double rolls and hearts in the interior, and to portals and windows on the exterior.

Portals are generally very characteristic: rectangular frames with jambs discreetly decorated with palmettes, and mainly lintels in the « archaic » style, very thick, very projected, carved with superposed friezes of acanthus leaves, palmettes and eggs taken from architraves from late Empire pagan temples (churches at Mijñaberd, of the Holy Apostles, of the Holy Saviour at Ani, the cathedral and north church at Marmašen).

Windows are framed by wide rectangular bands carved with vine scrolls, Greek friezes, or else consisting of series of stepped squares framed by interlacing with fine bouquets shaped as crosses carved inside the squares; these windows are sometimes topped by sculpted arches (cathedral at Ani).

The altar-apses of several churches (cathedral at Ani, Marmašen, Bjñi) have series of niches under blind arches, often elegantly carved; they were perhaps used as stalls for the clergy, frames for relics, or simply decorations, but we do not know.

Two buildings deserve special attention:

– *The gavit at Hořomos, which has an abundance of decorations and a plan exceptional for the School of Ani, which could bring its date of 1038 into question, although it is attested by historians (Asořik of Tarōn).* It could be from the 13th century, but there is nothing to sustain such a hypothesis, and we have to accept that it is a new type of decoration. The capitals are bulbous, with small carved leaves on the lower part of the angles of the fillets. The lacunars of the ceiling are delimited by a large cross finely carved with vine scrolls at the four corners, on a background of a large rose with a central button and shaped as a shell, which is surrounded by a band carved with vine scrolls, Greek friezes and palmettes. The central, octagonal lantern-turret contains two khatchkars with flowered bands, five plaques with repeated motifs, espaliered vines, Abbassid palmettes, Greek friezes and principally a plaque to the east with a figurative composition. God is at the top, enthroned between the four « living creatures » and two angels, a prophetic vision which is unusual in the School of Ani, which was so opposed to the representation of living creatures. Beneath, in two rows, the first eight patriarchs wearing cloaks and hoods complete the triumphal image of God with that of the Armenian Church.

– The type of khatchkar with a flowered band already mentioned seems to have been seen for the first time at Hořomos. Rectangular, it contains a Latin

fig. 59

fig. 67, 68

cross with trefoil ends; stylized leaves link the top and the foot to the ends of the horizontal arms. The pole beneath the cross is compressed by a band from which big leafy bouquets spread laterally; their origin is undoubtedly Abbassid. The borders have fretwork delimiting squares on which various motifs are carved (crosses, S-shaped crosses, Greek friezes, etc.). Such a khatchkar is embedded in the wall of the cathedral at Ani, and another at Bjni (1031?). This type was later adopted in Siunia (the church of the Holy Precursor at east C'aġac'k'ar [1041], then at Vahannavank' [1086]), but was not to become commonplace in Armenia before the end of the 12th century.

fig. 49, p. 485

Trdat was an architect who, in the view of many Armenian archeologists, personified the School of Ani, and who became famous for his participation in the restoration of St. Sophia in Constantinople. In Armenia, we know that he built not only St. Gregory of Gagik, the cathedral at Ani and the church at Argina (Asoġik of Tarōn), but also attributed to him are other structures, such as the church of the Holy Seal at Haġbat (Yovhannēs of Crimea), and the surrounding walls at Ani. This is perhaps a hasty suggestion, notably by T'oranyan, since it is not easy to discern the characteristics of Trdat's works from only three buildings, of which two (St. Gregory and Argina) have long since collapsed, and the third (the cathedral at Ani) was altered in the 13th century.

fig. 51, 52, p. 534, 568

We should not exaggerate the importance of the school of Ani, but it certainly spread beyond royal territory. For example, its influence is easily perceived in the two earliest buildings of the two large monasteries of Tašir, Haġbat and Sanahin, which is not surprising since they were founded by Queen Xosrovanuš, wife of Ašot II of Armenia. The churches (the Holy Seat at Haġbat the Holy Mother of God and the Holy Savior at Sanahin), are closed, partitioned churches within rectangular perimeters. The small church of the Holy Precursor in the convent at East C'aġac'k'ar was also probably influenced by the school of Ani. This supposition is supported by an inscription stating that it was founded in 1041 with King Gagik's approval. The same influence is visible in the church at Noravank' at Bġen (c. 1060).

The style of the school of Ani, however modified by Georgian features, is still discernible in 13th century Armenian art.

fig. 76, p. 392, 395

It is probably excessive to talk of a school of illumination at Ani (its scriptorium was perhaps in the monastery at Hořomos). Some authors (T. Ismailova) also attribute to this group the 11th century Gospels of Trebizond and Muġna, already mentioned, as well as the Gospels of Begiwnē (Erivan No. 10099) and of 1053 (Erivan No. 3593).

ART IN SATELLITE BAGRATID KINGDOMS

THE kingdom of Ani suffered from a series of secessions provoked by the ambition of second sons from the Bagratid dynasty, who were given lands by the ruler, but aspired to the royal crown.

THE KINGDOM OF KARS (961-1064)

KING Ašot III of Armenia made his brother Mušel King of Kars. But this did not stop Mušel from warring against him and his successor. His grandson exchanged his kingdom with the Byzantine emperor Basil for territory at Tzamandos, in Cappadocia, only a few months before the Turks invaded Kars.

Very little remains of the royal foundations: probably the church Kūmbet kilise, near Kars; a free-standing, four-apsed church which is a modest replica of the cathedral at Kars, and has also, in the spandrels, carved animals symbolizing the Evangelists (c.965). Perhaps also the church at Kars called Beşik kilise; a single-naved, three-apsed church which, according to unfounded local tradition, was used exclusively by the Byzantine army when it temporarily occupied the city (1064).

p. 550

fig. 6r

As for the imposing fortified city of Keč'ror, it is probably related to the Hellenistic fortress at Artagers and to the fortified monastery at C'arak'ar, which means that it was restored by Vest-Sargis c.1028. In any case, pre-Arabic steles were reused in the medieval surrounding wall.

We have already seen that Gagik, the last king of Kars, well read and a patron of the arts, had commissioned a beautiful and richly illuminated Gospel.

THE KINGDOM OF TAŠIR-LORI

ABOUT 980, King Ašot III's son Gurgēn, Prince of Tašir, decided to elevate his fiefdom to the rank of kingdom. His son Dawit' conquered a large part of the Emirate of Ganjak, and became King of Albania. His own son, Kiwrikē I, gave his daughter to the Turkish conqueror Alp Arslan, thus avoiding annexation. In this way the dynasty managed to survive until the Mongolian conquest, although its territory was very small. Paradoxically, of all the Armenian kings of this period, it was one of these insignificant monarchs who minted his own coinage (extremely rare bronze coins imitating unidentified Byzantine coins from the time of the Emperor Tzimiskes), because his Seljukian suzerain was tolerant.

Among the numerous buildings of Tašir, it is difficult to determine those founded by the ruler from those built after the secession. One of the latter is probably the church at Xožorni, planned as a semi-free, single-apsed cross in which numbers of fragments from pre-Arabic steles were reused; unidentified donors are carved on the tympanum (a prince and a cleric). Another is the church at Hnevank', planned as a three-apse within a rectangular perimeter, which was much altered in the mid-12th century. There are also the churches at Hařarcin and Makaravank', both designed as partitioned, closed crosses within rectangular perimeters. The only attested royal commission is the monastery at Kobayr, founded by the daughters of King Kiwrikē II during the second half of the 12th century. A large church, not precisely dated, is a vast single nave with three archbands. Mostly interesting for its paintings, which are from a later date, it will be studied later on.

p. 533-532

p. 547

fig. 118

p. 408 A great number of 9th to 12th century khatchkars are found in this kingdom, and in particular in Gogaren, among which several are shaped as crosses (Samut, Sahnazar). A handsome khatchkar from Yovhannavank' (now Ējmiacin), dated 1171, belongs to the art of Tašir; it is shaped as a cross, with Apostles in medallions.

p. 367 There are two unusual khatchkars at Haľbat, with very large leafy bouquets disposed in a C at the foot of the cross; a « reflected » inverted bouquet is placed beneath them (1004, 1023).

THE ART OF THE KINGDOM OF VASPURAKAN

VASPURAKAN buildings are generally made of irregular, medium-sized blocks jointed with mortar; the superstructures are in brick. In spite of a good technique, the general outlook suffers from the paucity of the building materials. Tufa facing was, however, used in the volcanic area of the province, north west of Lake Van, and also for prestigious buildings (Aľt'amar).

The buildings are typologically varied: single naves with one, two, or three apses, and a clear majority of single-naved churches with lateral niches, which, it is suggested, are of Mesopotamian origin (P. Cuneo). But there are also churches planned with four apses, three enclosed apses (or semi-enclosed within rectangular perimeters, as open, partitioned crosses within rectangular perimeters), and many naves with cupolas, a plan particularly popular in Vaspurakan.

There are few sculptures because the stone is very hard, and master builders used bricks to create decorative patterns, which were probably taken from Iranian works. On the other hand, paintings seem to have been widely used to decorate interiors, but they have nearly all disappeared.

p. 377 We know very little of the history of buildings erected in the time of the Ardzruni princes, and this is the case with St. Ējmiacin at Soradír (in Kurdish: the red monastery). This church seems to date from the pre-Arabic period, and most specialists date it from the 7th century from its typology with four apses and four niches, and from its carved decorations (horseshoe arches, capitals with vine scrolls and grooves), but several points remain obscure. The first name of the church is not known, but it was probably the church of the Holy Cross at Aľbak, pantheon of the Ardzrunis. It was founded between c.670 (discovery of the Holy Cross of Varag), and 859 (when the church is attested for the first time, by the historian Thomas Ardzruni). It is plausible to suppose that the famous Cross, kept in the monastery at Varag, was brought to the safety of Aľbak, former land of the Ardzrunis, when the Arabs seized the monastery. A church would have been used for this purpose, on the model of four-apsed church at Arcuaber. The clumsiness found in both building work and decorations, the square, but irregular, base of the drum (and the manner in which it is supported, by an unusual method combining squinches and *erdik*), and the style of the decorations on the imposts (mediocre imitations of pre-Arabic carvings), all these features betray a period of unskillfull architecture. All things considered, this church could have been either badly built in the late 7th century, or built in the early 800s by a still inexperienced master builder.

The church of the Holy Resurrection (in Turkish: Deveboynu), on the south shore of Lake Van, is equally problematic. The unusual structure of this single nave (deep lateral niches, nearly straight end to the domed apse) is very close to the plan of the church at Biwrakan, already mentioned, which was built by the Patriarch Yovhannēs V. He came to seek refuge in Vaspurakan between 928 and 931, and it is quite possible that he had wanted to build a replica of his own church on this site.

The church of St. George at Goms, also sited on the south bank of Lake Van, is a building combining archaic and later features. It is planned as an open cross within a rectangular perimeter, and has a deep altar-apse on a bema, which is not a pre-Arabic feature; but it has shell-shaped archaic squinches and small squinches, and the fretwork around six-petalled rosettes on a window arch are also archaic in style. On the other hand, there is another arch decorated with large bouquets. This and the fretwork on its chamfer remind us of the Arabic mosaics on the Dome of the Rock in Jerusalem, or the great mosque of Damascus (end of the 7th century). The drum has an original structure, oval with three niches inside, and with twelve facets and three windows outside. This mixture of styles is characteristic of the beginning of the post-Arabic Renaissance, and, as we know that Gagik, then still Prince of Vaspurakan, took Goms from the Arabs in 905, we can suppose that he founded this church.

fig. 66

THE PALATINE CHURCH OF THE HOLY CROSS AT AĦT'AMAR

THERE is every reason for the church of the Holy Cross at AĦt'amar to be one of the most admired of all Armenian churches: its location on an island of Lake Van, its balanced architecture, the profusion of sculpted decorations and its quasi-miraculous survival, since it is over a thousand years old. Its history is no less striking, because it formed only one element of a singular complex. King Gagik of Vaspurakan had indeed elected to build his residence on the island. He ordered fortifications to be erected, rare groves of trees to be planted, and paths to be marked out, along which were built residences for the high dignitaries of his court. The palace, now gone, was modeled on Arabic palaces, with stucco decorations and secular paintings. It was directly linked to the church through the south apse, fitted as a royal oratory.

fig. 42 à 47, p. 475

The architect Manuēl shipped stones from an Arab citadel recently taken over at the opposite side of the lake, and built the Holy Cross between 915 and 921, using the plan of the church at Soradir, but correcting its imperfections and adding sumptuous decorations. The façades were covered with carvings disposed on several levels. The subjects of most of the sculptures are taken from the Old Testament, or represent saints. Above, are placed animals on their own or fighting « *demonstrating the difference in their natures, which is pleasing to those who think* ». Higher up, bears and peasants are disposed in small scenes within a frieze of vine scrolls, « *for the enjoyment of the eyes* ». It is easy to discern the many iconographic sources of these carvings: archaic vine scroll with figures; paleo-Christian (but not contemporary Byzantine) in the pictures from the Old Testament. Most of them symbolize salvation through faith, as the Sacrifice of Abraham, or Daniel in the lions' den, and are common, but others are less so, such as

p. 378 à 380

the picture of Adam naming the animals. The Parthian influence is present in the rendering of the figures in relief on the façades, and it is Sassanid in the choice of the animals, such as the beribonned bird-ram and the winged fish on the south façade. The Armenian, and more precisely Vaspurakanian, touch is present in the representation of St. Hamazasp and St. Sahak Ardzruni, both martyred by the Arabs in 775, and of course in the composition of the west façade, to which the presence of two seraphs give a « triumphal » aspect. King Gagik is shown in ceremonial robes, presenting the church to Christ.

The technique employed conforms to the principles of Armenian sculpture: flat bas-relief is used for biblical scenes, high-relief for isolated figures, with an additional, refined detail: turquoise marbles, most of them now missing, were used for the eyes. The style is quite rigid, and the figures are static and rather lacking in expression, but this naivety is not devoid of charm. The Abbassid influence is particularly noticeable in the nudity of Adam and Eve.

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fig. 46, 47, p. 383

The interior walls were in the past covered with paintings in the same medieval Mesopotamian style as the sculptures. The fleshy figures closely wrapped in supple, enveloping cloth are related to the Omayyad and Abbassid paintings, the curved folds along the legs still betraying their Parthian origins. The rounded, feminine faces and their hair style with kiss-curls, as well as the long, thin noses and the well clipped beards of the men, reflect contemporary Abbassid taste. Furnishings such as hanging lamps, stools, ewers, goblets and jugs, as well as architectural elements such as light galleries, and mostly the brick and stucco mausoleum representing Christ's tomb, all these features convey an Arabic atmosphere.

The themes of the paintings follow a dogmatic program, placing scenes of the creation of Adam and Eve, and of the original sin (under the cupola) opposite scenes from the life of Christ, seen as an illustration of Salvation (on all the other walls). Christ the Lord between the Virgin and St. John the Baptist are painted in the altar-apse above the twelve Apostles.

The conception of the life of Christ emanates at the same time from primitive Christianity, constantly referring to manifestations of divine power (angelical interventions, miracles, Christ's apparitions after His death), and from a monophysite sensitivity offsetting the divine character of Christ (which is why He is taller than the other figures, or shown as hieratic master followed by His disciples, or as God in glory, and why the Passion is little emphasized). In the angular niches, numerous portraits of bishops evoke the living Church, and ornamental friezes, amazingly composite, complete an ensemble unique to this day.

The origin and nationality of the artists is open to question. The name Manuël, that of the master builder, has no specific meaning since it was commonly used by Armenians and Greeks. As for the craftsmen, whether Christians or Muslims, they may have been hired from Abbassid workshops from Samarra, which could explain the choice of Old Testament subjects for the exterior sculptures.

The church at Aġt'amar cannot be considered as a characteristic Armenian realization, but can be viewed as an exceptional building conceived by a prince

who used his considerable financial means to employ the best artists « *who came from every land* ». As is the case for most prestigious royal commissions, this is a cosmopolitan creation which does not obey the usual norms of contemporary art.

During Gagik's reign and, to a lesser extent, that of his successors, a great number of churches were built in Vaspurakan and in Moxoen province, which had been adjoined to it. The plans are varied, oblong or with cupolas.

Among the oblong churches, the most striking is the monumental church of the Holy Mother of God of the monastery of the Holy Savior at Moks (Cpati-vank' [Dīra Spī]). Built in the mid-10th century, it is a very high, long building with barrel-vaults reinforced by four archbands, and deep lateral niches. The others have more usual typologies:

- Single naves with one apse and one archband (P'ut'kuvank'), or without the archband (St. Stephen at Aparank', c.970).

- Single naves with three apses, of a rather particular type in Vaspurakan: squat volumes (less than 11 yards x 6 1/2 yards), barrel-vaults with one archband resting on imposts, and blind arches over niches (St. John the Baptist of the monastery of the Holy Cross at Moks [Dīra Mēlēsēxi], St. Sion at Hogeac'vank' [Dīra Meryem]). Funerary churches of this type were built in the Sinai and in Egypt in the 5th century, and these could be memorial churches, but they are more plausibly imitations of basilical structures.

Among the buildings with cupolas, we find a relatively large number of three-apsed churches within rectangular perimeters (the Holy Mother of God at Iluvank', founded in 941, including four, two-storeyed corner rooms; St. John at Varagavank', dated 981, which is in brick, with a drum resting on squinches; St. Sanduxt of the monastery at Narek, founded in 935 by monks fleeing from Greek persecution; and St. John the Baptist at Aparank', founded c.950, which does not have corner rooms, although it has a rectangular perimeter). Apart from the churches of Soradīr and Aġt'amar, already described, (and if we do not include the churches of Sortikin and Butac'vank', probably pre-Arabic) there is only the four-apsed church with four niches of the Holy Mother of God at Varagavank'. This church, which has pointed arches betraying later alterations, is enclosed in a rectilinear perimeter, and has peculiar west rooms opening in the west apse instead of the niches, according to the usual typology. This is a variation of a Vaspurakanian plan that tended to exclude corner rooms, as is also the case at Arcuaber, and they are altogether missing at Soradīr and Aġt'amar. In this respect, although tradition has it that the church was built by King Senek'erim-Yovhannēs c.1000, it is perhaps of an earlier date.

There is no church planned as a cross with free-standing supports, within a rectangular perimeter, nor are there hall-shaped churches with cupolas among the crosses within rectangular perimeters of Vaspurakan. The crosses within rectangular perimeters are open, partitioned: St. Thomas at Ganjak, attributed to King Gagik; St. Sophia at Varagavank', characterized by its narrow small apses and its twin altar-apse window, was founded in 981 by Princess Xušuš, wife of King Senek'erim-Yovhannēs; the church of the Holy Mother of God at Aparank' (Dīra Varaz), with its high brick superstructure, and a drum decorated

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with stucco, was founded in 983 by the Father Superior Step'annos; the church of the Holy Mother of God at Hzar (Dıra Süre), which has small apses giving into a horseshoe altar-apse; the church of the Holy Mother of God at Barijor (Dıra Şare), which has a similar structure, was built before 1041; and, finally, the church of the Holy Mother of God at Kozpanis. There are two notable exceptions to this plan of partitioned cross within a rectangular perimeter: the church of the Holy Cross at Xizan does not follow the absolute rule, as its west supports are on the west wall, and not on the lateral walls, and the church of St. James at Kapukoġ (razed in 1969) has the plan of a closed, partitioned cross within a rectangular perimeter which is not original, because it was first a free-standing cross (probably founded by King Senek'erim-Yovhannēs c.1000), and four corner rooms were added in 1412. It was mainly interesting for its paintings, partly preserved in the south wing, showing an evangelical cycle related to Aġt'amar, but with an iconography derived from the Byzantine; figures of Vaspurakan princes, richly dressed in the Arabic fashion, were depicted on the west wing.

There are also several single-naved churches with cupola: the Holy Mother of God at Narek, with a markedly horseshoe apse; the Holy Mother of God at Hogeac'vank'; St. John at Sorb, which has a cupola resting laterally on complementary arches which are supported by archbands.

Most of the fortresses (Van, Berkri, Amiwk, Kanguar, Zîel, Keç'an), are of Urartean origin. Van, perched on a lava promontory, bears traces of successive civilizations. That at Amiwk has well-preserved storage rooms, steps carved in the rock, and a tiny harbor on Lake Van. This fort was reputed to be impregnable and, indeed, Muslims or Christians holding this fort were, for nearly a century, able to resist assaults in a land entirely occupied by their enemies.

Dated khatchkars of this period are very few: at Aġt'mar, they are of the primitive rectangular type, and embedded in the west façade of the church. Crosses carved with fretwork have two disks at the ends of the arms, two S-shaped stems grow from the bases, and the frames have no margin. Another, dated 1169, of unknown origin (kept in the museum at Van) is even simpler: a plain cross above a stepped pedestal. A primitive arched khatchkar, traditionally attributed to the daughter of King Senek'erim-Yovhannēs (c.1000) was at Šušanc'.

THE ART OF THE PRINCIPALITY OF TARŌN

TARŌN, located in the upper basin of the Euphrates, and including the large plain of Muš, was inhabited by the Kaysitis tribe during the Arabic domination. An emirate, it was conquered in the mid-9th century by a minor branch of the Bagratid family, who soon after were themselves culturally and then politically dominated by the Byzantines. Although it was integrated into the Byzantine empire in 968, Tarōn enjoyed a certain degree of autonomy under local administrative rulers of Mamikonian origin, which seems to have lasted, even under

Turkish domination, until 1174. Few buildings have survived because the province was the usual route followed by armies, and also because it is one of the Armenian areas most affected by earthquakes.

Four churches with brick facing can be attributed to the time of the principality: the martyrion of the Holy Precursor of the monastery of St. Karapet at Muš (Çanlı kilise), which was probably at first a hall-shaped building with archaic-style cupola, but was later much altered. The others are very compact, closed, partitioned crosses within rectangular perimeters: St. Stephen, also in the monastery St. Karapet, and St. Stephen at Eydutivank' (Kizil kilise), the large church of the convent of the Holy Apostles at Muš, probably dating from the 11th century, and restored in 1125. It had wall paintings, and there are traces of figures of the Apostles in the apse.

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THE ART OF THE DIASPORA IN ASIA MINOR

NUMBERS of Armenians left their principalities and kingdoms from the 9th to the 11th century and emigrated to areas ruled by the Byzantine empire, especially in the large loop of the Euphrates, and the eastern part of Cappadocia (Gabadonia). Their motivations are unclear since the emigrants must have known that they would be exposed to Chalcedonian persecution, which was hardly less severe than Arab persecution. They probably had other reasons (of an economic nature).

Among the Armenian buildings surviving in this area, only one can be positively dated: the church of the monastery of Erkan, which an inscription attributes in 975 to a high-ranking administrator of Emperor John Tzimiskes. It is a large basilica with an archaic-style north portal (relieving arch and lintel), but it has decorations strongly influenced by Abbassid art (lyre motifs and crisscrosses). The other churches are more difficult to date, such as the basilica of the monastery of St. Gregory the Enlightener on Mount Sepuh, which has cylindrical columns contrasting with the « eastern » structure of its central nave, hardly higher than the side-aisles. Such design is so rare in Transcaucasia (the only example is the church at Urta, first half of the 11th century) that it must be influenced by a foreign, Byzantine, art still using this archaic plan from time to time. This is also the case for the church of St. George at Xulëvank', which is a cross within a rectangular perimeter, with cylindrical and free-standing west supports. This plan was very popular among Greeks and Georgians from the early 11th century, and the buildings are probably from this period, although they were certainly restored in the early 16th century and in the late 19th century. We have already mentioned the monuments at T'îl, along the Euphrates; the three-apsed church there has retained some traces of paintings: an *Annunciation*, a *Visitation*, *St. Sergius and St. Bacchus*, *Helena and Constantine*. The inscriptions are in Greek, but the style of the faces and the black outlines belong clearly to the eastern style. The paintings were plausibly executed by a Hellenized Armenian artist.

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fig. 70

When the Ardzrunis settled in Cappadocia (1021), they assumed the role of true monarchs, and took a certain amount of monasteries away from the Greeks, such as St. Chrysostomos at Pizer (Deyr-i-Deryanos), St. Anne and St. Joachim at Pisken (Bisken Manastiri), both north of Tokat, and probably the monastery of the Apparition, near Akn, but they also built many churches and monasteries, of which very little remains today. Their designs were remarkably traditional, and based on models from their lost country. They first built, near their capital Sebast (Sivas), the monastery of the Holy Seal, which includes three churches. One of them is the church of the Holy Seal, an open, partitioned cross within a rectangular perimeter which repeated the plan of the church of St. Sophia in its patrimonial monastery at Varagavank' (Vaspurakan). Also, the church of the Holy Mother of God, which has three apses, three niches, and reproduced the church of the same name, and of the same monastery. They later founded the monastery at Aftuvank' (Tuzla), including the church of the Holy Archangel, which has three apses within a rectangular perimeter, a plan common in Vaspurakan. They probably also built the monastery of the Holy Apostles at Acpter (Akincilar), which has a semi-free-standing three-apsed church with a long west wing like those of Tayk. A royal prince founded the small monastery at Xornavul, where the two modest churches are still standing; one of them has a single nave and three apses. Among the migrating Armenians of this period is a community of monks who left Nar, in Cappadocia, and took refuge at Narek, in Vaspurakan, from which they were driven away in 1021. They finally settled at Arek, near Divrik, not very far from the place they had left the previous century, and founded a hermitage.

During the last sixty years of the 11th century, Cappadocia and Lesser Armenia were, as we have already stated, very active artistic centers of illuminated manuscripts, with the scriptorium at Meliten (Gospel dated 1041 [Jerusalem No. 3624], and Gospel dated 1057 [Erivan No. 3784]), etc.

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THE ART OF EASTERN SIUNIA

SIUNIA owes its individuality and tendency to dispersion to its contorted, rough terrain of difficult access. Another consequence was the Metropolitan of Siunia's inclination to religious independence, as he was leaning more toward the Patriarchate of Albania than that of Armenia. This principality, elevated to a kingdom c.970, was paradoxically one of the longest to survive (1166). All these factors explain the originality of many Siunian buildings.

Churches were built to a great variety of plans. Western Siunian influence is reflected in some plans, such as the three-apsed church of St. John the Baptist at Orotnavank' (Kizikvank), founded by King Sewada c.1006; the Holy Mother of God at west C'afac'k'ar (Xos vank), four-apsed and within a rectangular perimeter; and the semi-free-standing church of the Holy Martyrs at Gndevank', founded by Sopi', wife of Prince Smbat I in 936. Original plans of crosses within rectangular perimeters were created:

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– Crosses within rectangular perimeters, with free-standing east pillars, a unique example in Armenian art (church of St. Peter and St. Paul at Tat'ew, founded in 895-906 by Bishop Yovhannēs III).

p. 583

– The church at K'arkop'ivank', also built by Bishop Yovhannēs III, with the participation of Šušan, the widow of Prince Ašot I (911). It is the first Armenian example of a close, partitioned cross within a rectangular perimeter, a plan which became very popular, not only in eastern Siunia (St. John the Precursor at east C'aġac'k'ar, 1041), but also in the whole of Armenia. Oblong plans were not abandoned. These were, of course, quite commonplace single naves, but were also of two specific designs:

– « Single-naved churches with east annex chapels » (with rare additions of west chapels). These are vaulted naves with or without archbands, with altar-apses flanked by one or two small chapels. The chapels more or less project outside, and open either into the altar-apse or in the nave (St. Sion at Aratēs, c.970; St. John at west C'aġac'k'ar, c.989; St. Stephen at Orotnavank', founded between 990 and 1000 by Šahanduxt II, Queen of Albania; and the church at Kič'an Anapat). Founded by Father Superior Gēorg and Bishop Yovhannēs V, begun in 1050, but only completed in 1062, the church of Noravank' at Bġen, chapel of the summer residence of the Metropolitan of Siunia, has niches around the altar-apse, and lateral walls opening through arcades into the annex chapels, which is an interesting variation.

fig. 60

p. 506

– « Two-storeyed », probably funerary, churches, are elongated buildings with barrel-vaulted groundfloors with small chapels above, reached by lateral stairs. This is a very early typology, although there are no archaic examples in Armenia (except, perhaps, a picture on a stele at Ōjun), as have been known since the 7th century in Christendom (tempietto sul Clitunno, Italy). Armenian examples in relatively good condition are the church of the Holy Mother of God at Tat'ew, built by Bishop Grigor IV in 1087; the Holy Mother of God at Vahannavank', founded in 1086 by Queen Šahanduxt III; and the Holy Seal at east C'aġac'k'ar, founded by Father Superior Vardik in 1041.

fig. 59, p. 507

Finally, an unusual single-naved church of the monastery at Herher, dated between the 9th and the 11th centuries, has the usual east apse, and another to the west. Unique in Armenia, this plan is sometimes found in paleo-Christian architecture, where the west apse was the burial place of important personalities, which is probably the case at Herher.

Some types of annex, either for meetings or for burials, appeared in eastern Siunia. There are two kinds:

– Jamatouns (or gavits), elongated buildings with barrel-vaults, with or without archbands, extending monastery churches to the west (K'arkop', 911; Gndevank', built by Father Superior K'ristap'or in 999; west C'aġac'k'ar, founded by Queen Šahanduxt II in 1000; and Vahannavank', built by Father Superior Vahan II between 920 and 967).

– Galleries, vaults resting on arcades and usually along the south façades of churches, an arrangement that reproduces some pre-Arabic galleries. They were probably summer jamatouns (west C'aġac'k'ar; Vahannavank', 920-967; Orotnavank', founded by King Sewada in 1006; Tat'ew, built by Bishop Hohan V in 1043).

We shall not dwell on the general characteristics of the sculptures, as they are common to the whole of Armenia at this period. However, the church of Noravank' at Bjēn is a special case. It has a number of sculptures, some of them on the façades, similar in some respects to Aġt'mar. However, carvings in the shadow of lateral vaults, and difficult to see, prove that the side-aisles did not originally exist. These sculptures, which all depict scenes from the life of Christ, belong to two styles different enough to deduce that a second series was added later. Plaques that had fallen to the ground were replaced somewhat haphazardly during the restoration of 1960. In an *Annunciation*, Gabriel, who has no halo, holds a long cross, and the Virgin, standing under an arch representing a house, raises Her hand. The accompanying inscription reads: « *Rejoice and be happy. God is with thou. So is His will, God's servant.* » Farther on, a theophany depicts Christ blessing, standing between two angels without halos, who each hold a scepter in one hand while the other is held in a gesture of adoration. The scene is not yet exactly interpreted, and the inscription only reads: « *God appeared to him, with two angels.* » A plaque devoid of inscription also shows a theophany, in which Christ appears to a blessed woman. A Christ in glory, seated on a richly decorated throne, which completes this series, is characteristic by its style (squat figures with large, round heads, clumsy folds on garments, copied from Syrian models) and its technique (figures in relief on a carved out background). The series is quite different from paleo-Christian models (we should remember that the Gospel of Ējmiacin, with its proto-Byzantine ivory binding, was kept for a long time at Bjēn). In the second series, the figures have better proportions, are carved in simple relief, and the drapes are more skillfully rendered. There is only one evangelical subject, on two plaques that were separated during the restoration: the Holy Women at the Sepulcher, who are standing, holding a censer and a scent bottle. The angel is seated by the tomb. An unidentified saint (perhaps St. Gregory) and a bust of Christ are rendered in the same, markedly Byzantine style.

These figurative themes are completed by carvings on the pillars and the portal characteristic of the time: symmetrical branches of a pomegranate tree, vine scrolls and pomegranates, alternating leaves, interrupted circles, folded ribbon, Greek friezes, eggs, palmettes, etc. They are rendered in an antique style which is somewhat reminiscent of the School of Ani, but is more labored and lacks elegance.

There are a few very original khatchkars in eastern Siunia. Rectangular, they are decorated with crosses in twisted fringes or fretwork on a background of vine scrolls and palmettes freely executed, and mixing with the flowering heads and bases of the crosses. Two of them come from Tat'ew, another from Arcvanik (991). Similar, but less stylish khatchkars are at Sofagavank' (984) in western Siunia, and at Angġavank' in Vaspurakan. Other khatchkars of this period have a simplistic iconography rendered in a mediocre style.

Mural paintings were as widely used in eastern Siunia as in Vaspurakan, at Gndevank' (according to Step'annos Ōrbelean), and at Orotnavank', but they are now only insignificant traces. The only mural still quite well preserved (recently restored) is in the church of St. Peter and St. Paul at Tat'ew. It was

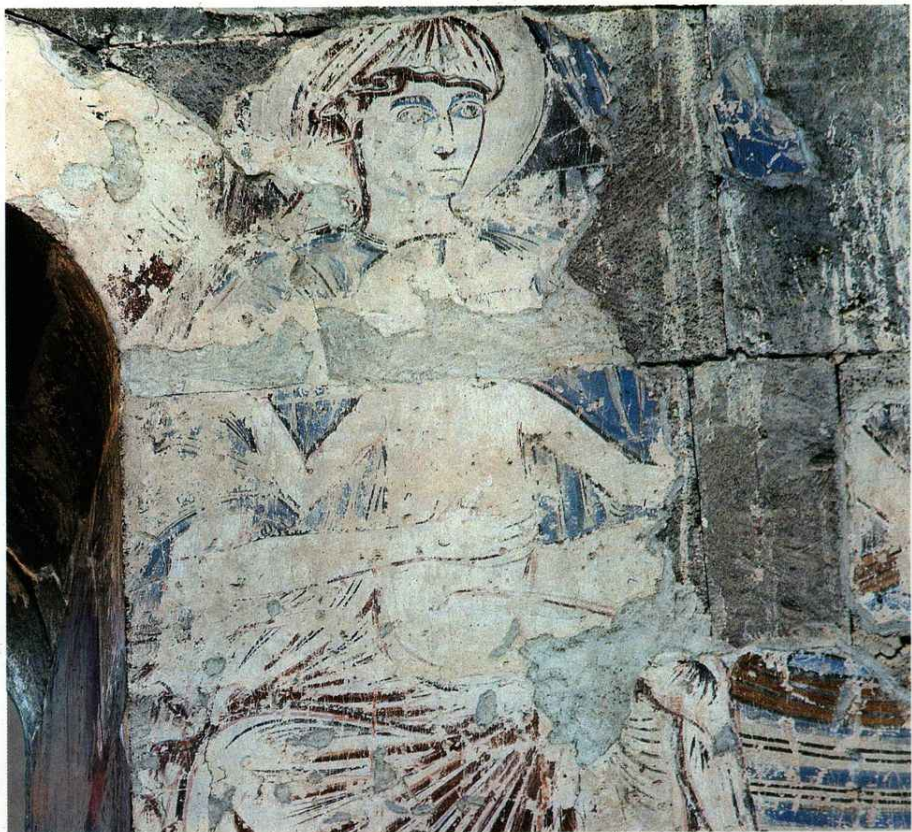
commissioned by the Metropolitan Yakov I in 930, and fragments of a *Last Judgement*, of a *Nativity*, and also of figures of prophets and Apostles remain in the altar-apse. These paintings are prominent in the history of Armenian art, as much for their plastic qualities as for the circumstances in which they were realized. As the historian Step'annos Ōrbelean wrote: « *the Metropolitan Yakob called on (. . .) painters of figures from the Frank country from whom he commissioned, at great expense, paintings on the vaults of the temple* ». This amazing statement is confirmed by the stylistic and iconographic analysis of the paintings. The composition of the *Last Judgement* derives from the Carolingian and post-Carolingian tradition, which associates the separation of the good and the bad with the resurrection of the dead. In the *Nativity*, the shepherds and the angels are also placed in the western manner. In our western countries, this iconography had persisted in the 9th to 11th century School of Reichenau. As for the *Bathing of the Child*, it may be of eastern origin, but it had been a widely spread motif since the 6th century, and the surviving figure of the midwife is typically Carolingian.

Indeed, the style of these paintings, characterized by the nearly Cubist treatment of the faces, the radiating lines of the shadows, and the broken lines of the drapes, belongs to a composite art reminiscent of 8th and 9th century Roman and northern Italian art, of the miniatures produced by the Schools of Ada, Tours (France), and of the art of the School of Reichenau of the late 10th century.

It is difficult to say where these painters of eclectic training came from. Perhaps from the Alps or the Rhineland, even from Franconia, from where the great monastic city of Fulda was spreading its influence.

- 70 · HEAD OF SMBAT, A LOCAL ARMENIAN PRINCE. CHURCH OF ST. SION AT AT'ENI (GEORGIA).
Late 12th century.
- 71 · AN UNIDENTIFIED SAINT. THREE-APSED CHURCH AT T'IL (FOURTH ARMENIA).
Submerged by the dam at Keban. Early 11th century.
Eastern Byzantine style.
- 72 · THE DAUGHTERS OF SION. CAVE CHURCH NO. 7 AT SABEREEBI (GEORGIA).
Late 9th century.
North wing.
Detail of the Crucifixion, with Armenian inscriptions. The other decorations, by another painter, have Georgian captions.
- 73 · ALLEGORICAL FIGURE OF THE SUN. CAVE CHURCH NO. 7 AT SABEREEBI (GEORGIA).
Late 9th century
Inscription in Armenian and in Greek.
- 74 · A MIDWIFE BATHING THE INFANT CHRIST. DETAIL FROM THE NATIVITY. CHURCH OF ST. PETER AND ST. PAUL AT TAT'EW. NORTH WALL.
Paintings dated 930, executed by western post-Carolingian painters (photograph taken before restoration).
- 75 · TWO PROPHETS AT THE FEET OF CHRIST. CHURCH OF ST. PETER AND ST. PAUL AT TAT'EW. THE ALTAR-APSE.
930. (Photograph taken after restoration.)
- 76 · THE RAISING OF LAZARUS. GOSPEL FROM MUJNA.
Late 11th century.
Erivan. Matenadaran no. 7736, f. 16v.
- 77 · GOSPEL FROM SUXR XANDARA.
1064.
Characteristic example of the popular style of the so-called Meliten group. Fretwork cross on a pedestal.
Jerusalem no. 1924, f. 5v.
- 78 · GOSPEL FROM SUXR XANDARA.
1064.
The Four Evangelists. They form a group, in a manner characteristic of archaic manuscripts.
Jerusalem no. 1924, f. 6.
- 79 · GOSPEL FROM SUXR XANDARA.
1064.
Crucifixion.
Jerusalem no. 1924, f. 7.





74



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Handwritten text in a script, possibly Georgian or Armenian, located to the right of the illustration. The text is written in a cursive style and appears to be a description or commentary on the figures.

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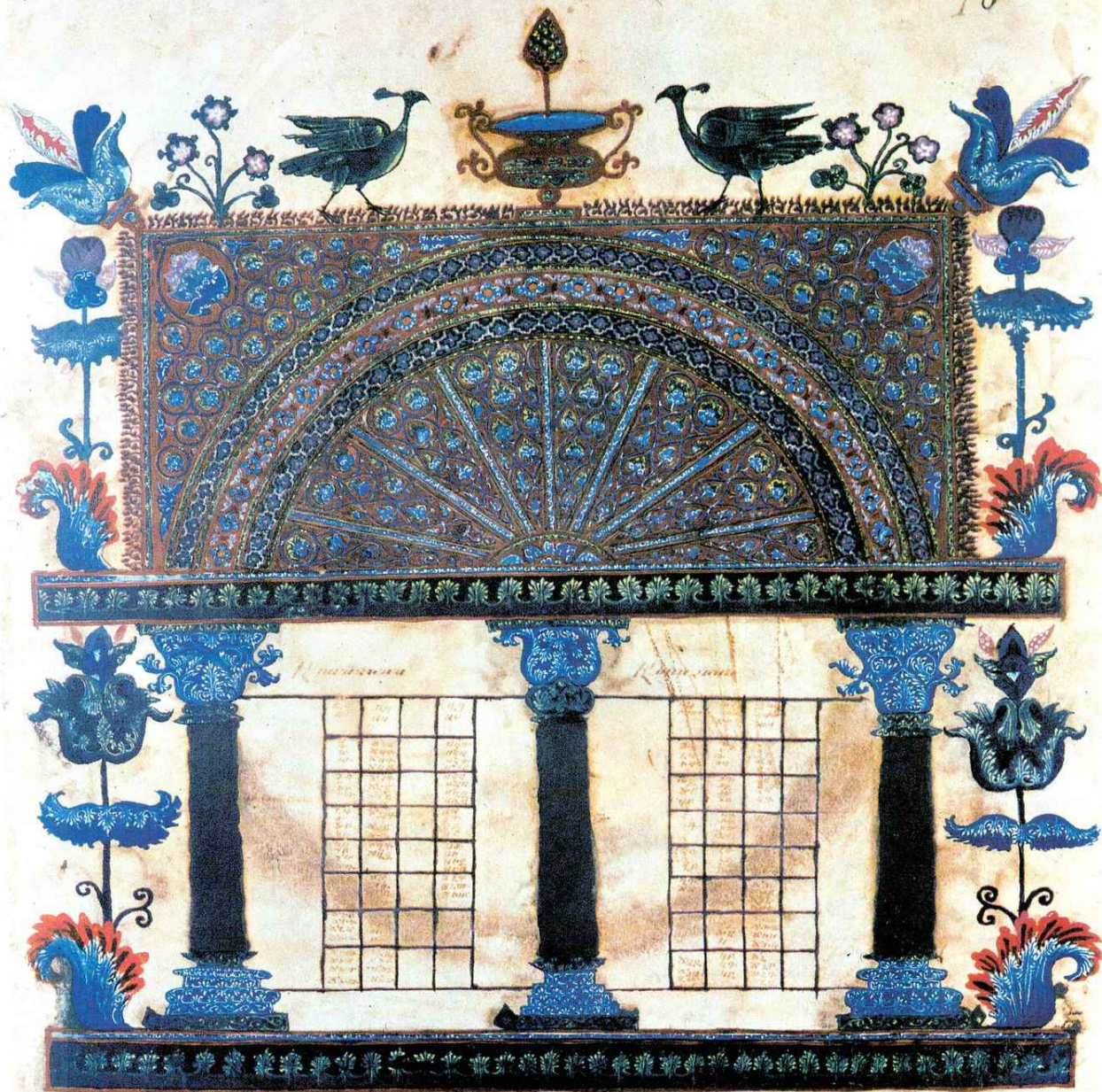
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79







- 80 - CHRIST IN GLORY.
*Illumination dated 989, painted in Noravank⁴ at Błrn (Siunia).
 The young Christ is seated between Peter and Paul beneath a richly decorated arch.
 Erivan. Matenadaran no. 2374, f. 6.*
- 81 - CONCORDANCE TABLE. THE SO-CALLED TREBIZOND TETRAGOSPEL.
*Mid-10th century.
 Venice no. 1400/1008, f. 10.*
- 82 - VIRGIN THEOTOKOS.
*966.
 Popular style.
 Baltimore, Walters Art Gallery no. 537, f. 2.*

THE AGE OF THE FEUDAL STATES

FOLLOWING the short Byzantine occupation (c.1020-1064), which left no archeological traces in Armenia, the country was dominated by warring civilizations still close to nomadism: Seljuk Turks, Mongols, and Turcomans, although Christians managed to liberate themselves from time to time. A remarkable renaissance flourished in northern Armenia for a few decades under Georgian influence, and for over two centuries independent Cilicia enjoyed an intense artistic development. However, the southern and western Armenian provinces (Vaspurakan, Lesser Armenia) remained forever under Muslim rule, which in fact did not prevent the evolution of some artistic activity, of which there is very little known. Historical events happened in the following sequences:

Georgia, only superficially and partially conquered, evicted the Turks during the second half of the 12th century. The Georgians not only liberated their lands but conquered the whole of the north of Armenia, and established a feudal structure ruled by two armenized Kurdish leaders from the Long-Hands (Mxargrjeli), or the Zakarid, Ivanē and Zak'arē families. New dynasties took over (the Vač'uteans, Ōrbelcans, Prošcans), to the detriment of older families (Ardzrunis, Mamikoncans), now relegated to very small fiefs. Georgian influence is obvious in Armenian art from liberated areas.

Other provinces remained under the rule, not fundamentally hostile, of Turkish, Kurdish or Turcoman dynasties, which did not allow any sustained artistic activity, especially in architecture. On the other hand, important schools of illumination were able to develop in the secrecy of monasteries.

In spite of its brutality, the Mongolian invasion did not immediately hinder the development of Armenian art. Relationships between invaders and invaded Christians evolved in three phases: a time of conquest, when feudal people such as the Armenians were mercilessly massacred if they did not immediately and absolutely submit to the Great Khan (1220-1235). This was followed, until the mid-14th century, by a period of benevolence due to the khans' sympathies toward Christianity, which led to a sort of « *pax mongolica* » beneficial to northern Armenian dyna-

stics, and which continued for quite a long time after the Mongols' conversion to Islam. Finally, constant exactions and heavy taxations triggered the decline of Armenian culture.

There were undeniable exchanges between Armenian and Mongol cultures. The Armenians adopted a certain style and some types of Iranian decorations imported by the Mongols, who, themselves, assimilated Armenian architectural elements.

Tamerlane swept over the whole of Armenia at the end of the 14th century, but his empire foundered shortly after his death. Thereafter, the country was torn by fights and struggles between Turcoman tribes, Karakoyunlu (of the black sheep) and Akkoyunlu (of the white sheep) hords. This situation lasted until the 16th century, ruining the country.

From the end of the 10th century, however, Armenians had emigrated in successive waves to seek refuge in Cilicia, recently liberated by the Byzantines, and left practically unpopulated after the Arab invasion. But times were harsh for these communities, who owed their survival to the Crusaders. United as the Barony of New Armenia (1080), it was elevated only in 1199 into an independent and prosperous kingdom, which lasted until 1375, when it disintegrated under attacks from the Mameluks.

Serious religious problems added to political and military troubles. The Latins, who in some ways succeeded the Greeks, attempted to have the Council of Chalcedonia accepted by the Armenians. Both the Popes and the Dominican Order had worked to this end from the early 13th century, but in Cilicia they were only welcome by high dignitaries from the court or the Church. The population at large and the low clergy remained loyal to Gregorianism. Real adherence was only widely spread in the south of Arc'ax province, particularly in the Naxé'awan district, where whole communities opted for the Church of Rome. They had fifty monasteries and seven bishoprics in the 14th century. They called themselves «the uniting brothers», while keeping the rites and customs of their original religion, and do not appear to have altered their artistic traditions.

Armenian art therefore developed in very uneven conditions, according to the various parts of the country, northern or south eastern Armenia, or Cilicia. We shall study them individually, but we should stress the fact that no cultural differences ever existed between these areas, and that the Armenians saw the kingdom of Cilicia as their legitimate country.

THE ART OF NORTHERN ARMENIA FROM THE 12th TO THE 15th CENTURY

THE age of feudal states was dominated by the conventual phenomenon. Monasteries multiplied and played a prominent part in the artistic development because donations and bequests, wealth exempted from taxation, gave them financial power. They also dominated spiritually through vardapet schools, types of universities benefiting from considerable advantages. The most famous

of these schools was Glajor, which turned out scores of scholars and artists; it will be discussed later on. Following the rule laid down by St. Basil, the communities had Father Superiors who were often bishops as well. Among laymen, « patrons » (usually from princely families) and confederates (common donors) took part in the up-keeping and the administration of the monasteries, micro-worlds economically autonomous, self-contained cities consisting of religious buildings (churches, chapels, martyrions), of annex buildings (jamatouns, libraries, treasuries, bell-towers), and of ancillary buildings (refectories, kitchens, cells, stables, ect.), to which were added lay properties (fields, forests, mills, and even shops).

Relics were for monasteries important sources of income, since the miracle attributed to them attracted crowds of pilgrims. Fragments of the True Cross, relics of St. Thaddeus or St. Gregory were especially prized.

Economic development led to cultural expansion. Through increasing numbers of exchanges, fashions and techniques spread quickly and, moreover, the trading class became considerably wealthier from the 12th century. In this tightly religious medieval context, these « new rich » could only show off their economic strength by donating part of their income to religious foundations, as did Tigran Honenc', a rich citizen from Ani, who will be mentioned again.

RELIGIOUS ARCHITECTURE

RELIGIOUS architecture was dominated by monastic needs. Many parish churches were built, certainly, but even more monastery churches and annex buildings. Founders continued to be from princely families, and women to played an important part. The clergy's interventions were more and more limited to stimulating the participation of laymen, and royalty was in some respect replaced by the new class of wealthy commoners.

CHURCHES AND CHAPELS

THE typology of this period became more limited in choice, and oblong plans were put to various uses. We do not know of any basilicas, but single-naved churches were still often built, and they are particularly numerous in Arc'ax, where some monasteries have only churches of this type (Ėlišėvank', Oxtėfc'i-vank', Bři Eļc'vank'), which have usually only one apse (as at Šxmurativank', 1149, or St. Gregory at Tat'ew, 1295), which is rarely flat (Dadivank').

A number of single naves have more than one apse:

— Churches with twin apses, commonplace in the Greek islands and in various places in western Europe, are practically never seen in eastern Christendom except in Armenia, and we do not know why. They are of two different kinds, symmetrical and asymmetrical, where the two apses opening in the east wall are of similar size. This formula seems to derive from some pagan or paleo-Christian funerary buildings, and its archetype is probably the funerary chapel of St.

p. 389

p. 511

- p. 540 Menas in the monastery of St. James in Jerusalem (5th century); in Armenia, it retained its memorial or funerary function. Most of the churches of this type date from the 13th century and are mainly found to the north and east of Lake Sewan (Haġbat, Sanahin, Norvaragavank', Gošavank', Ėjševank', Herher). The asymmetrical type with a large and a smaller flat apse, both opening in the east wall of the nave, seem to emanate from galleried churches, which had, as we have already said, a martyrial or ancillary function. Such plans are quite rare in northern Armenia (Kobayr, Keč'ut).
- p. 547 – Three-apsed single naves were mainly built in Arc'ax and Gugark' (Juxtavank', 1201; Mak'ravank'; Gošavank', 1237; Mč'kavank', 1246; Dadivank').
- p. 546, 578 Some of the oblong churches are less usual, such as naves with cupolas (Keč'aris, 1200; Spitakawor, 1321), or such as the peculiar church of the Armies (Zōrac') at Ėjegis. Mainly used for open-air masses, it only has an apse flanked by two rooms, and echoes central Anatolian exedra (Bin bir kilise).
- p. 592 Churches with a centralized plan were the most popular, and are practically always open or closed, partitioned crosses within rectangular perimeters.
- fig. 83, p. 498 – Their plans tend to be compact, perhaps more so in closed designs, where perimeters are nearly square, but there do not seem to be any chronological or topographical preferences for one or the other type. Open, partitioned crosses within rectangular perimeters are, among other sites, at Gošavank' (1191), Ani (1215), Šxmurativank' (1248), Zincirlu (1301) and Aštarak (1338). Closed, partitioned crosses within rectangular perimeters are, for instance, at Haġicavank' (1201), Teġerivank' (1213) Norvaragavank' (1230), and T'anativank' (1273).
- p. 596 – The most striking characteristic of these monuments from the 13th century and the following centuries is their increasing height, more obvious in naves than in drums or roofs. The arches of the central squares are more often round than pointed, and their intervals are filled by pendentives. Small apses are very often topped by rooms opening in the lateral wings through a bay, or in the apse through a staircase. We sometimes find rooms above west niches or chapels, to which cantilevered stairs lead, and inscriptions often mention that these rooms were financed by co-founders.
- p. 492 Other types of large centralized plans, such as crosses within rectangular perimeters with two free-standing west supports (Areni, 1321), or small, generally memorial buildings like the three-apsed chapel at Maharavank' (1198) and the six-apsed chapel of the Virgins at Ani (c. 1215), are very exceptional.
- p. 498 On the other hand, there are several two-storeyed funerary churches similar to those of preceding centuries, and their typology evolved gradually.
- p. 489 – Structures did not change very much during the 13th century. The so-called Georgian church at Ani (1208) is a single nave built over a large vaulted room of similar size. The Zakarids' mausoleum at Sanahin (early 13th century) and the funerary chapel of Ėruzuk'an at Hořomos (1205), with their large, round-vaulted or groined-vaulted lower rooms, topped to the east by a small chapel (Sanahin), or by three juxtaposed chapels (Hořomos), are transitional buildings between this period and the next.
- p. 569 – The typology of 14th century funerary chapels is very different, as they have a square plan, with the funerary room on the ground floor, and a prayer room,
- p. 538

with an apse, of similar size, above. A double flight of cantilevered steps on the west façade leads to this upper room, a feature somewhat echoing the steps of some small mosques of Seljukian *han*. A small pinnacle may top the buildings. The churches of the Mother of God at Eġvard (1321) and Noravank' at Amaġu (1339), and St. John at Kaputan [Gökkilise] (1349), are such buildings.

fig. 50, 112, p. 478, 521

JAMATOUNS (OR GAVITS)

JAMATOUNS (or gavits) began to develop considerably: they were added to earlier buildings, and were built together with new, large monastery churches, but never for parish churches. They became spacious to the point of being larger than the churches themselves, which were eventually reduced to tiny apses (Barġrak'aš). Following the texts of the historian Kirakos of Ganġak, M. Hasrat'yan established a distinction between gavits and jamatouns. When jamatouns were built independently of the churches (Hamazasp at Haġbat), they had presumably a secular function (for social or fiscal matters, as at the Holy Apostles at Ani), but this differentiation is perhaps too categorical.

p. 535

p. 485

There is some variety in the typology, but, contrary to the previous period, jamatouns are mostly centrally planned, a square covered by a cupola without a drum, or some similar roofing, open to let light in, or not. This square becomes an octagon (or a polygon with twelve or sixteen facets) through intermediary squinches, imposts, stalactites, pendentives, or triangular features. It may be topped by a cupola, a pyramid, stalactites, a groined-vault or a pinnacle. Jamatouns are cataloged according to their ceilings, which rest on columns or on ribs (St. Mnac'akanyan).

The A1 type, with four free-standing central supports and eight supports embedded in the walls, is the most common (Teġeneac'vank', 1167; Sanahin, 1181; Makaravank', 1207; Haič'avank', 1225; Yovhannavank', 1250, etc.). Arches between the supports in general delimit nine compartments, a round-arched axial one and angular ones covered by a ceiling or a cupola. The building opens outside to the west, and into the church to the east. Annex chapels sometimes fill the angles (Neġuc'ivank'), or are on the upper floor (Teġerivank', Mra-vyan). The archetype of this kind of jamatoun is St. John at Hoġomos, dating from the age of the kingdoms (1038), but the plan did not vary much, sometimes being more compact, or wider, or even elongated. The A2 type has only two free-standing supports and is therefore asymmetrical and rare (Hayrivank', Šxmurativank', Eġščivank').

p. 522

p. 591

The B1 type, also very common, has ribs embedded two by two into the walls, crossing at right angles to delimit compartments similar to the A1 type, but it has no free-standing supports (Xorakert, 1252, Aġak'eloc' of Iġevan, Uši, Deġnutivank'). There are very few variants to this type: B2, with diagonal ribs (Hromayr); B3, with ribs in facing Vs (the Holy Apostles at Ani); and B4, with intermediary ribs (Aratēs).

The C type is unusual, mixed, and close to the B1 type, but its west ribbed arches rest on free-standing supports (Haġbat, Mšġavank', Ganġasar, St. Bartholomew).

p. 506

The D type defines the very few jamatouns with a central plan but no support: D₁ has a groined-vaulted ceiling (Noravank' at Amaḡu, C'aḡac'k'ar), and D₂ has a cupola (Hogeač'vank').

The E type includes: E₁, with oblong plan and a single nave (they were first built in Siunia at the age of the kingdoms, but this plan was later restricted to modest hermitages of southwestern Armenia); E₂, with two naves (Gtč'avank', Poř); E₃, with three naves (Sanahin, 1211; Crimea); and E₄, galleried jamatouns, probably of Georgian origin. The gallery can be at the portal (Sedvi-vank', Kobayr), or run along the whole façade of the church (St. Gregory of Tigran Honenc' at Ani, Bagnayr, Dadivank').

LIBRARIES

THE libraries were rooms where manuscripts and also relics were kept, as «treasuries» are today in western cathedrals. These rooms had compact plans; they were small, with niches in their walls, and dimly lit. We only know a limited number of libraries, which is surprising if we consider the amount of illuminated manuscripts produced. With libraries being so small and dark, we must suppose that scriptoria were located in annex rooms (Dadivank'), or in the monks' cells. Library plans derive either from that of the «treasury» at Sanahin (11th century), already mentioned, as is the case for Dadivank', or were more often copied from jamatouns: B₁ type (Gošavank', Hḡbat, Saḡmosavank'); A₁ type (Hořomos F), or they had unusual designs close to the D₁ type (reliquary room D at Hořomos, 1229). When no inscription is at hand to provide information, it is at times difficult to distinguish between jamatouns, libraries and «treasuries».

BELL-TOWERS

UNTIL the 13th century, Armenians used rattles to signal the times of religious offices. Bells, of European origin, were imported in Byzantium in the late 9th century, and later appeared in Georgia. They were introduced to Armenia in the late 12th century, first in the northern province of Gogaren (13th century), then in Siunia and Arc'ax (14th century), but were not used in southern Armenia before the 17th century.

The bells, one or several of them, were attached to the keystone of the pinnacles (a small cupola resting on four, six or eight columns, or on an arch resting on two pillars); these pinnacles were sometimes on already existing buildings such as jamatouns (Ėḡiščivank'), but most of the time buildings were specially erected. They had several stories, each of them attributed to specific functions: chapels (Haḡbat, Sanahin), libraries (Gošavank'), but more often funerary rooms (Sanahin, the Holy Mother of God at Amaḡu and Eḡvard, at Dadivank', Xat'ravank', Spitakawor).

TOMBS

PEOPLE wanted sometimes to be buried in the grounds of a monastery. Save for a few exceptions (as at Noravank' of Amaġu, Kobayr, Ējīšēivank'), Armenian tradition forbade burials inside churches, and jamatouns were used instead or, less usually, funerary chapels were built next to the tombs, as is the case for the Prošeans' funerary chapel at Gefard.

p. 579

MONASTERIES

MONASTIC architecture was not limited to strictly religious buildings. As monasteries were autonomous, monks needed buildings to serve their daily needs. Made of more ordinary materials, they have not survived very well due to bad weather and vandalism.

There were three types of such buildings:

- Monks' cells, generally standing against the northern part of the surrounding wall, were rectangular, barrel-vaulted rooms with a skylight to the south, and a fireplace; they opened in pairs on to a vaulted corridor.

- Father Superiors' residences, which were two-storeyed rooms with niches and a fireplace (Tat'ew, Dadivank', Ējīšēivank').

- Hostleries, often mentioned in inscriptions and in literary texts; the only surviving one is at Dadivank' (13th century), with a ground floor for servants and animals, and a first floor with terrace for special guests.

Meals were taken in refectories, which are few and usually set apart from the other buildings. They are austere (religion, while recognizing the mystical symbol of meals, wanted them to be as short and frugal as possible). Refectories can have simple plans: vast rooms with barrel-vaults reinforced by archbands (Kobayr, Dadivank'), or can be more complex: triple arches resting on two strong pillars divide the room in two parts with groined-vaults and a central skylight, following a plan reminiscent of B1 type jamatouns (Haġarcin, Hġbat, Xat'ravank'). At Dadivank', an original room without an apse (dated 1211) is built like an A1 type jamatoun, but it does not open into the church, as is customary. An inscription calls it « temple » (*taġar*), and it seems to be a reception room for banquets.

fig. 90

Monasteries were also equipped with kitchens, wine stores, storerooms, oil-making rooms, sheep pens, etc., but the main problem was the availability of water. Although most monasteries were built near springs, drought or an increasing number of monks necessitated larger supplies, either from other springs or from cisterns and aqueducts which had to be built (Hoġomos). Fountains were also built, and several are still in good condition. They were covered by saddle-roofs resting on wide arcades (one is at Tat'ew; two at Sanahin, 1225; three at Haġbat, 1258). These utilitarian fountains must not be confused with such as Surb Gefard, where a spring was worshipped in the fashion of the Greek *hayasma*.

fig. 91

Safety measures were necessary to repel attacks, and communities protected themselves with surrounding walls made of puddled clay and reinforced with round towers. Most of these were destroyed during Turcoman invasions, and entirely rebuilt in the 17th century.

A general survey of monastic complexes reveals that we cannot talk of monastic urbanism. Buildings were erected quite haphazardly, according to the whim of the founders, and often in the neighborhood of, or near, earlier churches. Some of the buildings were more or less grouped (Gošavank') or, conversely, scattered (Ėfišēivank'), and also disposed on different levels of terraces (Dadivank').

fig. 110

CIVIC ARCHITECTURE

WE know almost nothing of the residential architecture of this period because peasant and city dwellings have long since gone, and palaces were pillaged, only one of them being partly preserved. It is sited at Ani and is often called the Baron's palace (early 13th century). It is on two levels, with the lower level partly underground. It has large, vaulted rooms probably for storage, and the upper level consists of a series of residential, communicating rooms with niches and fireplaces for the owner, who was certainly a wealthy merchant. Still at Ani, excavations have revealed the residence of Sargis, and at Mren, that of Šahmadin (c.1280), both with remarkably decorated portals.

p. 489

Travel, or road, architecture, which began at the end of the 12th century when trade developed, was meant to maintain the caravans' routes and their safety. It consisted essentially of bridges and caravanserais. During the Mongolian domination it is difficult to distinguish Armenian from Muslim constructions. Inscriptions tell us that Armenian princes financed several stone bridges, which, at the time, had one humpback arch daringly thrown across torrents (Sanahin, Xat'ravank'), and were rarely resting horizontally on arches (Ani, Crapi).

Some of the caravanserais were founded or built by Armenians, and they form two groups: plain caravanserais, large yards into which opened a series of iwans; but there are few in Armenia (At'arbeykan, T'alın). Mountain caravanserais are low, strongly built, sometimes with just a plain vaulted room (Ařak'ekoc', Lefnanc'), more often with three naves (separated by two rows of piers), opening directly to the outside (Afuč, Arayigyuł, 1213, etc.), and they could also have an anteroom as a buffer against harsh weather. Anterooms were sometimes placed in front of the door (Selim, 1332, Yaylı, 1343), or were part of the whole perimeter (Zor).

p. 570

MILITARY ARCHITECTURE

FORTRESSES cannot be specifically attributed to this period, no more than to earlier ones. We can only date more or less important restorations, except for the surrounding wall at Ani, which was built in the late 10th century at the time of Kings Smbat II and Gagik, and pulled down by the Turks. It was restored at the end of the 12th century with funds provided by several benefactors, as the inscriptions attest. This wall consisted of two parallel ramparts with semicircular towers, of which each had its own donor. Several chicane doors (deliberately misaligned) opened in the walls, and they were protected by multi-storeyed keeps.

p. 482

SCULPTURE

SCULPTURE became more prominent than ever in the 13th and 14th centuries. Always carved in bas-relief, it was still subject to the need to decorate architectural features, but the multiplication of khatchkars gave the craftsmen a degree of independence. Iconography and styles denote constant exchanges between sculptors and painters, who were often the same man (Momik).

SUPPORTS

THEY were the same as the earlier periods.

– Exterior walls were bare on modest buildings and richly decorated on prestigious ones. We find again the typical Armenian blind arches, well known since the 7th century, but these were now used also on drums, around windows, niches, and doors. The arches and semi-columns of these arches became thinner, higher, but their structure remained unchanged (embedded twin small columns with spherical capitals). Walls could have a « Georgian » decor taken from Kartlia, where it appeared in the 11th century: horizontal moldings running around the façades, contouring windows, above which they form a cross on the gable, and beneath which they are extended in straight lines to the ground, with two diamonds between them (Yovhannavank' and churches from the Armeno-Georgian border).

Capitals and imposts retained their previous forms, but free-standing capitals of jamatouns (or gavits) take prominence. They are bulbous, with a very flat basket; features are sometimes added to them (Sanahin, Yovhannavank'), they can be in eight segments (Aratēs, Hařarcin, etc.), or tend to look like gadroons (Norvaragavank'). The fillet is flattened, with honeycomb or more or less defined stalactite carvings in the lower angles.

Doors remained small and rectangular, but they were now incorporated in portals made of posts that are quite flat, with projecting rolls, or flanked by semi-

columns. The portals were simple or multiple (archivolts), with semicircular, pointed, or ogee arches (reflecting an Iranian influence). Inscriptions or carvings were applied on tympanums. Portals have sometimes a « monumental » aspect on which we shall comment in detail later on.

p. 584 Windows were small, narrow, rectangular, but sometimes arched, and seldom cruciform (Areni, Tat'ew). In the 11th century, they sometimes had rectangular, decorated frames, or a decorated arch above them, which was very often markedly horseshoe-shaped. They were sometimes carved in the archaic style, but were usually made of simple moldings with perhaps a rosette at the top, at the bottom (Nefuc'ivank'), or both (Kečc'aris).

Dihedral niches were either plain or had gadroons in their semi-domes, or else had a festoon of palmettes edging the upper arch, a typically Georgian motif, rare in Armenia (Makaravnk').

– Drums were generally cylindrical, with blind arches around them, and sometimes diamond or disk motifs, as in Georgia (Hafičavank').

p. 400 – Finally, the steps of the bema often have particularly rich decorations, and that at Makaravank' is exceptionally sumptuous, with stylized animals and 13th century Iranian-type figures on foliage backgrounds, delimited by eight-pointed stars.

A new type of feature, convenient for carvings, appeared at the end of the 12th century: the base of the cupolas of jamatouns, and sometimes the cupolas themselves.

DECORATIVE SUBJECTS

FOLLOWING the earlier tradition, these were either geometrical, foliate, or living creatures.

In the case of inanimate motifs, it is necessary to identify the basic elements of the designs.

We find the old subjects among the basic elements, and some of them, such as shuttles, almond shells, half-circles, pearls, fruit (grapes and pomegranates) were commonplace, while others tended to be abandoned, such as small horseshoe arches, grooves and dentils. They were replaced by new motifs: triangular lacunars (Seljukian triangles) are almost exclusively reserved for the base of the cupolas of a number of jamatouns; symmetrical palmettes, sometimes identical to earlier types, were simplified, more like an S shape, or like hearts with a central button, of Abbassid origin. Asymmetrical palmettes, from Iran, were introduced to Armenia in the 13th century, and their long, fine, curved, pointed leaves, flanked by short, round folioles, were very different from the wide palmettes with multiple round folioles of the pre-Arabic period. Honeycomb, hollowed and shaped as a clover leaf, appeared at the end of the 12th century, and is also probably of Muslim origin.

Basic features were repeated or variously grouped to form decorative motifs, either juxtaposed in a frieze (palmettes, shells, half-circles), or intersecting and forming a festoon (small arches, palmettes). Juxtaposed and radiating honeycombs form stalactites (or *muqarna*), first seen on imposed arches support-

ing early Iranian buildings (Samarkand, 9th century). The arches are retained in archaic Iranian style, but in the Seljukian style, adopted by the Armenians in the 13th century, they became series of juxtaposed honeycombs stepped as imposts, alternating curved projections (teeth) and the carved out curved (almonds). Continuous vine scrolls were seldom sinuous in the archaic manner, but more often used as festoons, intersected or not.

Fretwork was increasingly used in Transcaucasian sculpture. In the earlier periods, fretwork was discreet and limited to two or three simple types (curved or angular braiding), but it became more intricate, with a rich choice of variations: *braiding*, a theoretically unfinished fretwork made of converging elements with two, three, or four threads, or as a *warf* of parallel elements, or also, from the 13th century, as a *chain* in which the ends of the threads are gathered to form more or less simple geometric motifs; they in turn becoming *complex chains* or *arabesques* when they are combined (C. Arseven). The thread can be flat (ribbon), single, double, or triple; protruding, crisscrossed or jeweled. The respective placing of the threads forms the primordial characteristic of fretwork. It can be *intercrossed* (threads cross each other in the same direction), *interlaced* (when threads cross in different directions), and a thread can also form a sometimes complex lateral loop. As for the way the threads cross, it can be curved or angular, in which case it sometimes forms the so-called « Seljukian » chain, more often seen on Armenian than on Muslim buildings.

It became usual to depict animals, real species such as eagles, peacocks, roosters, lions, bulls, etc., and fantastic animals perhaps taken from Urartean iconography (griffins), certainly from Greek mythology (chimeras and sirens), from Sassanid art (beribboned animals), and even from far-eastern art (Chinese dragons). The shapes vary and often produce hybrids: sphinx (lion with a woman's head), siren (bird with a woman's head), chimera (the body of a goat, the claws of an eagle, a snake's tail and a woman's head), dragon, or *višap* (snake or reptile with a long, coiled tail, a lion's head and bat's wings). Depending on the talent of the craftsmen, we can perceive stylistic influences (Byzantium, Mesopotamia, art of the steppes through Iran). What did these figures mean? Are they apotropaic like the chained lions (Ganjasar)? Heraldic, as is said of the eagle lifting an animal? Are they religious symbols like the peacocks, the living ones of the Apocalypse? This is difficult to determine when we do not have literary references, and art historians are free to exercise their imagination. Animals figuring among the vine scrolls at the church of St. Gregory of Tigran Honenc' were, perhaps, only there to « entertain the eyes », but if these creatures did not have any symbolical meaning at first, they were certainly imbued with it later on.

Religious representations were much more frequent in the age of feudal states, which is, of course, due to Chalcedonian influence, and they are mainly found in Siunia and on khatchkars. They are:

– Theophanies of « prophetic vision » type, with or without St. Peter and St. Paul (Spitakawor, Zincirli). In one case, a Trinity was added (St. Bartholomew). This is an exceptional subject, which has been somewhat differently treated in a Vaspurakanian Gospel dated 1391 (New Julfa No. 689 [II 150]). The Deisis is often depicted (Spitakawor, and numerous khatchkars).

p. 402

fig. 144

p. 402, 403

fig. 102

– Images of the Virgin (tympanums at Spitakawor, Zincirli, Aratēs, Hařarcin, Amađu, Areni, and several khatchkars). The Virgin seated on a sumptuous throne, most often holds the Child on her left knee, and both have an affectionate posture, often typified by Soviet authors as the *seated Hodigitria* (Kondakov), more « human » than in early medieval hieratic figures. They are sometimes accompanied by the living of the Apocalypse. A scene on two levels, on the church of the Holy Mother of God at Elřvard (early 14th century), has long remained an enigma: on the upper level, an old man points at the Virgin holding the Child; there are a lion and a bull on the lower level. This represents Isaiah prophesying the coming of the Saviour born of a Virgin (Isaiah 7, 14-14), and beneath, the vision of reconciled animals from the same prophet (11, 6-9).

fig. 114

– Biblical scenes are less usual:

fig. 101

The creation of Adam (Amađu, Spitakawor), an original formula influenced by the theme of the Trinity: the Father is facing, breathing life, in the form of a dove, into the mouth of Adam, his head resting in the hand of God (Genesis 2, 7); God's and Adam's heads are, as should be, identical (Genesis 1, 26-7).

fig. 86

The Sin of Adam and Eve (Ganjasar), the figures standing on either side of a tree around which is twisted a snake, a representation taken from manuscripts.

Daniel in the lions' den (Alřoc'vank') is a subject surviving from paleo-Christian times, but it was now updated with a floral decor and tame-looking lions.

fig. 87

The Samaritan woman, and the Baptism of Christ (S. Geřard), the Crucifixion (Ganjasar), and mainly the Descent from the Cross (on a series of khatchkars, as we shall see later), the Parable of the Foolish and the Wise Virgins (Yovhannavank').

p. 403

p. 511

– Figures of saints: Peter and Paul, either standing on their own (in the manner of Romanesque statue-columns, either side of a door at Alřoc'vank'), or associated with a prophetic vision or a Deisis.

p. 402

Figures of laymen are mostly donors on their own, holding the model of the church they are offering to God (Hařiřavank', 1200; Dadivank', 1214; Ganjasar, 1230; Hařarcin, 1281; Amađu, 1339), or at the side of Christ (Barjraķ'ař, 1221), or with the Virgin (Aratēs, 1270). But there are also secular scenes such as the princely portrait of an Őrbelean couple at Eřegis (1214), or hunting scenes, one of them « idealized » at T'anativank' (c.1280), in which a group of animals are offering themselves to the hunter. At Spitakawor (1321), a secular scene is more realistic, showing on one plaque Prince Ėař'i Přeőan teaching his young son Hasan to hunt, and on the second plaque, we see the adult Hasan hunting a doe. The bow the two men hold is a symbol of their power, according to Turco-Mongolian mythology.

fig. 126

p. 404

Stylistic characteristics help to discern some artistic trends of this period. Muslim influence is noticeable in many sculptures at Spitakawor (1321), especially in the round, static faces (Mongoloid), with their small mouths, high cheek bones, almond-shaped eyes, and detached ears, as we see them on « minai » ceramics from Rey and Seljukian stuccos. In this light, we can compare the hunting scene with Prince Ėař'i Přeőan teaching his young son Hasan to a similar scene found in the ruins of the citadel at Konya (13th century). It has a plain background, a marked relief, clumsy postures and stereotyped drapes, with triangular folds at the hems and folds indicated in broken lines.

This school, and perhaps the master of Spitakawor himself, are probably responsible for the tympanum of the palace at Eġegis (now razed), the upper tympanum of the jamatoun and the two tympanums of the church of the Holy Mother of God at Noravank' at Amaġu. He influenced the style of the tympanum of St. Bartholomew at Aġbak.

fig. 123

Against this, another school upheld Armenian stylistic traditions, and the vardapet Momik is the best exponent of this style. He realized the sculptures at Areni (1321), that of several khatchkars, and probably the lower tympanum of the jamatoun at Noravank'. The figures, although in shallow relief, are at ease, sometimes almost lyrical, faces are expressive, heads in proportion to the bodies, the folds of the drapes flowing and realistic. There are richly decorated backgrounds, covered with vine scrolls or, on khatchkars, finely carved like lace. Momik is relatively well known, so many other works have been attributed to him (G. Hovsep'ean, or Hovsp'yan), as Spitakawor, but we think this is erroneous.

p. 406

fig. 102

p. 403

Sargis belonged to the same school but was less talented than Momik. He signed the two tympanums of the church of St. John at Zincirlu (1301).

p. 402

MONUMENTAL PORTALS OF SIUNIA

A decorative formula closely linking architecture and sculpture on the whole west façade of some buildings is found in Siunia. The door is topped by a tympanum, and framed by more or less protruding archivolt; this is repeated, in a reduced version, around the window above it. Usually, a molding surrounds the two openings, slightly away from their edges. The spaces in between are more or less richly decorated with geometrical motifs, but mainly with animated creatures, giving the whole decor its originality. The most characteristic of these monumental portals are found at Noravank' of Amaġu, on the jamatoun and the church of the Holy Mother of God, at St. John at Zincirlu, and at St. Bartholomew at Aġbak.

fig. 100 to 102, 123, p. 472, 478

KHATCHKARS

From the 13th century, khatchkars became of foremost importance among Armenians. There were thousands of them standing in graveyards or embedded in monastery walls. They are covered, even excessively, with a wealth of motifs, illustrating the amazing skills of some sculptors. The variety of the motifs makes it difficult to analyze them, and any attempt of classification has so far been in vain.

Khatchkars are generally rectangular and not very large. Crosses always have trefoil extremities, and the relative length of the lower arm increased with time. Their flowering foot retained the C or S shapes present in earlier khatchkars, but tended to evolve and become the *tied-up flowering foot*, in which a ring is set on the parallel stems of the blossoming bouquet. The *flowering foot with a loop* was also frequently shown, forming an upper loop (particularly usual in Tašir, at Haġbat and Sanahin during the first quarter of the 13th century). Altered, it

p. 409

became the *flowering, detached foot*, which does not start from the foot of the cross but from the upper edge of the base, from which rise the parallel stems. There are such models in Tašir at the turn of the 12th century (Sanahin, 1187, 1215, and Gošavank'), but precious little elsewhere (the Holy Apostles at Muš). The *flowering background* is another variation, with a vine scroll (or, rarely, basket-work) filling the lower angle of the cross (Gošavank', 13th century, Eġegnajor, 14th century).

Some types can be defined from the general structure of the decoration:

p. 408

– The so-called Amenap'rkič' (of the Holy Saviour), late 13th century, of which the most typical represent the not very popular theme of the Descent from the Cross (John 19, 38-9). The choice of this subject is only justified, in Armenia, by the famous wooden icon brought by Grigor Magistros (see above). The iconography differs slightly from the icon, being closer to earlier representations showing Joseph of Arimathea praying to the right of the cross, and Nicodemus to the left, pulling out a nail without using a ladder. The Virgin and St. John the Evangelist are also present. Only four examples of this composition are known, and they are all located in territory belonging to the Mamikoneans: Haġbat (1273), Cugingöl (1279), Dseġ (1281) and Marc' (1285), and were probably executed by a same man (the sculptor Vahram signed the khatchkar at Dseġ). Very few khatchkars of this period show Christ on the Cross (Herher, 1291; Jerusalem, 1440; Xornavul), or suggest the Crucifixion by only the head of Christ on the Cross (Yovhannavank').

fig. 107

– Khatchkars with three crosses, on which two small crosses, certainly symbolizing Golgotha, flank the lower part of a larger cross. Simpler compositions show the small crosses in isolation, or starting from the flowering foot (western Siunia, Ayraat). In other examples, the flowering foot is absent and the crosses stand at the end of a rod sometimes with a globe; the rods end on a rectangular base, and the whole picture resembles an altar (numerous examples at Surb Geġard in the 13th and 14th centuries). Elsewhere, the flowering foot turns into a cross-bearing arm (Mak'aravank', second half of the 13th century; Herher, 14th and 15th centuries) and, less usually, the cross is stuck into the jaws of a dragon (Mak'aravank'). The School of Vayoc'jor (turn of the 13th century) is represented by Momik, an artist already mentioned. The several khatchkars he carved at Noravank' of Amaġu (on site, in the museum of Eġegnajor, and in the Patriarcate) are characteristic for the quality of his workmanship and the meticulous drilling of the background. Some khatchkars from the monastery at Gošavank' belong to the same school, and one of them was signed by Master Pōġos in 1291.

– Khatchkar-mausoleums (*Maharjan, Xač'k'armatur*) are placed under a blind arch, and protected by a saddle-roof. There is either a single one, its top following the curve of the arch, or two rectangular khatchkars side by side, topped by a semicircular tympanum. Most of them bear no inscriptions, but their funerary function is confirmed by analogies with some mausoleums (Hoġomos). They are mostly found in the Aragacotn district (K'anak'er, 1265; Saġmosavank', 1309; Bġni), and in the Vayoc'jor district (Karmrašēn, 1291; Alayaz, 1340; Gomur).

– The School of Karabagh (late 13th century and 14th century) is represented by a small number of exceptionally fine khatchkars made from good quality

material (compact tufa): crosses on a background of vine scrolls with curving leaves and animated figures; Christ blessing flying angels. We know of four examples, two of them at Dadivank' (1283), and two at Gtič'avank'; one of these is now in Ėjmiacin.

— Cruciform khatchkars were very unusual: two are known in northern Armenia: Ėalač'a (Ėalaça), where it has two horizontal arms, and four crosses in the corners (13th century), and Yaġdan (Yağdēn), with a trefoil cross (13th century). There is another one in western Siunia, at Sewan (1446), showing a Christ, and above all the cross at Yovahannavank', dated 1171 (now in Ėjmiacin), which is trefoil, with fretwork and a flowering foot forming four medallions (Christ at the top, Adam (?) at the bottom, with Peter and Paul on the sides).

MURAL PAINTING

DURING the Council of Sis (I) in 1204, the interdiction of depicting images of Christ and of the saints was tacitly lifted: *« they will not be rejected as pagan images any more »*. Consequently, painting blossomed in new churches and also in existing buildings. This art form was so foreign to the Armenians that patrons were at first obliged to call on Georgian painters. These artists were very much influenced by Byzantine art, and introduced its style and iconography into Armenia.

This is illustrated in two of the best preserved compositions, one in the large church at Kobayr, which we date from the late 12th century rather than the 13th century (I. Drampian), the other in the church of St. Gregory of Tigran Honenc' at Ani (1215). The compositions in the altar-apses follow the Byzantine and Georgian traditions, known from the 9th century: an enthroned Theotokos or a Deisis was placed at the top, with the Communion of the Apostles beneath, and below that, the doctors, deacons, and chosen saints of the living Church. The completely preserved decorations at Ani show, on the walls, the feasts and the procession of the saints of the Orthodox Church. At Kobayr, Christ is depicted with originality, bust-length, behind the eucharistic table, at the center of the *Communion of the Apostles*. The rather archaic and expressionistic style is related to that of St. Michael at Kiev (1112), and Axt'ala (13th century). Local rulers (Bagratid Kiwribeans, or Zakarids) are represented standing and praying, turned toward the altar, in the funerary chapel north of Kobayr, and similar compositions are found in earlier Georgian churches (Zemo-Kixi, Ateni).

At St. Gregory of Tigran Honenc', the Armenian nationality of the donor, stated in an inscription, is confirmed by the figures of Bishops Aristakēs and Vrt'anēs, sons of St. Gregory, painted in the altar-apse, and mostly by the decoration of the west wing, devoted to scenes from the life of St. Gregory himself, as they were described by the historian Agathang. Besides the scene of the *Vision of Gregory*, the painter (evidently Georgian) has illustrated St. Nino, the female saint who evangelized Georgia. She is praying for the main column of the church to stand during the erection of the building. This particularly Georgian scene

fig. 122, p. 548

fig. 120, 121, p. 411

was given the best exposition, and faces the onlooker entering the church. These works are handsome examples of early 13th century Georgian art, when it reached its zenith, during the reign of Queen Tamar (1184-1213). We also find in these paintings the intense blue from lapis-lazuli and the harmony of the large compositions at Qincvisi and Axt'ala. As for the refined design, it emanates from a well known Georgian tradition from the south (Dolishane) to the east (Bertubani) of the country. Greek painters were commissioned to decorate the jamatoun of this same church a few years later. We can still discern a Descent from the Cross and fragments of a Last Judgement that belong to the best 13th century Byzantine style, and perhaps from a workshop of Trebizond. The paintings in St. Gregory of Tigran Honenc' can be compared to those of the church of Baxtaġek, also at Ani, which had similar compositions, rendered in a more vigorous style. Busts of the Virgin and of a bishop, and the face of Christ were among important fragments found during excavations.

fig. 119

p. 410, 534

The paintings in the church of the Holy Seal at Hajbat were executed by an Armeno-Georgian workshop, and the inscriptions are bilingual, but these works are too damaged to allow proper study. Blue was used for the background of the altar-apse, and an unusual band separating the Deisis from the Communion of the Apostles is devoted to the childhood of Christ, which is a provincial, archaic dogma. On the north wall, a local artist has painted, in a very different style, a full-length portrait of the atabeg (high dignitary) Xut'lubuġa Arcruni (who died in 1303).

Traces of paintings could still be seen a few decades ago in the cave church of the Holy Mother of God, founded at Surb Geġard by Prince Proš in 1257: a Virgin with Child in the apse, and a couple with young children, probably the founder and his family. This was customary among Georgian princes, who were inclined to have family portraits painted in family churches.

The surviving works by Armenian painters have quite definite provincial characteristics. Those at Dadivank' have an air of exoticism, with detailed scenes endeavoring to glorify the martyrdom of St. Stephen and the legend of St. Nicholas. A scene showing Christ and the Virgin giving Nicholas his episcopal attributes is Byzantine, but the mannerism of the figures, the fine line drawing, long, narrow hands with fingers curving upward, elongated eyes, and the very light complexion of the faces are all details that are more evocative of Asia Minor than of Byzantium.

p. 410

The faces in the strange composition decorating the tympanum of the church of St. Gregory at Keč'aris are also Mongolian in style. The bust-length figures of the Deisis (Christ, the Virgin and St. John) are surrounded by angel faces and by the twelve Apostles, over whom are placed the short flames of the Holy Spirit. This is an unusual combination of the Pentecost and the Last Judgement, a Byzantine theme from Asia Minor known from the 9th century.

Only one Armenian painting of this period can be compared to the talented style of illuminations. It is a partly destroyed composition in the church of the Holy Saviour at Ani, done by the painter Sargis P'arč'ik (1291?). His compositions are skillfully disposed in the apses of the church, illustrating the major Christian feasts, and the Evangelists at their lecterns. The self-portrait of the artist at the feet of Matthew has survived: a bearded figure wrapped in an

ample eastern robe embellished with rows of hearts. The paintings are rendered in a precious style related to the Byzantine style of the time of the Paleologs, but with a stronger outline. This late and handsome work suggests that an interest in mural painting had encouraged the training of talented Armenian artists, but it also seems that, paradoxically, this fashion stopped abruptly, since we do not know of any 14th century mural paintings.

The estrangement of the Armenians from Georgian art is also noticeable in architecture, where it is less radical. As the military strength of Georgia declined, so did its cultural influence.

STONE INLAY WORK

USED sparingly since the Arabic period, this technique became commonplace in the age of the feudal states, especially on ceilings of jamatouns and on a number of portals, where inlay work is combined with sculpture.

Artists had at their disposal a great variety of volcanic tufa, from off-white to black, including yellows and reds, and they took advantage of the softness of this stone to produce fine and meticulous compositions.

The most remarkable of inlaid ceilings is probably in the jamatoun of the Holy Apostles at Ani (c.1215), where the craftsman used red-ocher and black to realize a radiating decoration with eight-pointed stars within squares, or floor tile-shaped hexagons with intermediary triangles.

Good quality inlay work can be seen on the tympanum at Ganjasar, where interlacing curved bands of white stone form a pattern on a dark background. But the most original of these works is certainly on the jamatoun at Makaravank' (c.1215), where green hexagons and purple triangles alternate in the spandrels, while green and purple squares are disposed on the tympanum itself.

Inlay work and sculpture can be combined on portals, such as Norvaragavank' (c.1225), where light green stars alternate with irregular red hexagons, which are carved with crosses, flowers or figures. This is also the case for the palace of the Baron at Ani, where crosses of black tufa are disposed between eight-pointed stars of ocher tufa, both finely carved with fretwork in a manner imitating Iranian ceramic decorations. Another is in the old church of St. Thaddeus (1329?), where fretwork and inlaid stars are combined on a black background with a trefoil of white stone.

Many craftsmen gave up this very specialized technique to the benefit of bas-relief and painting, in which they attempted to achieve similar visual effects (Sałmosavank', Astuankal).

We find in Ayrarat, as in Siunia, « monumental » portals, which have tympanums and spandrels decorated with abstract, geometric patterns; inlay work and painting were used in these cases to relieve the monotony (Yovhannavank', Sałmosavank', the palace of the Baron at Ani). The portal of the jamatoun at Ganjasar, with its inlaid tympanum and the outsize peacocks filling the spandrels, is in a transitional style between Siunian and Ayrarat types.

p. 399

fig. 111

p. 400

p. 489

THE ART OF ILLUMINATION

THE art of illumination in Greater Armenia, during this period, is generally characterized by the independence of every artist. Although we know of many famous scriptoria, we cannot necessarily talk in terms of schools. There are, however, some common denominators, such as a taste for originality in the pictorial interpretation of the sacred texts, and for picturesque characteristics in the pictures and their frames, which have an abundance of floral motifs taken from Muslim art. There are two different styles: one is popular, with basic, linear drawings, the other is sophisticated and realistic, revealing Cilician influence. It is also worth noting that less manuscripts were produced in free Ayrarat, the traditional center of Armenian culture, than in surrounding provinces, even under Muslim domination. The major scriptoria were set up in the areas of Ani, the Arc'ax and in Siunia.

Very dissimilar works came from the scriptoria of Ani and Hořomos, for instance a clumsy Gospel copied in 1181 to the Gospel dated 1298 (Leningrad B 44), which has Cilician-style pictures, or the so-called Gospel of Hařbat, painted by Margarē in 1211 (Erivan No. 6288), with its well known anecdotal scenes: small popular subjects in the margins, and realistic details in the scene of *Christ entering Jerusalem*, which is the only figurative illustration. The Gospel by Ignatios, dated 1236 (New Julfa, 36/156), also has an interesting, picturesque, and touching style.

Scriptoria in Arc'ax are not yet very well known, but seem only to have produced works of rather inferior quality, such as the Gospel of Xoranařat of 1224 (Erivan No. 4823), which has better decoration than figures, and a Gospel by the painter T'oros, earlier than 1261 (Erivan No. 378), which has a popular style but pleasant coloring. In general, the subjects preferred by painters of this area were scenes from the childhood of Christ, the Sin of Adam and Eve, the parable of the Foolish and the Wise Virgins, and the Betrayal of Judas.

The Gospel of T'argmanē'ač'vank', dated 1232 (Erivan No. 2743), is quite exceptional. We do not exactly know where it was produced, although it comes probably from Arc'ax, and the few pictures of this Gospel denote a powerful and nearly brutal talent, with its strong, contrasting colors, severe faces with eyes sunk deep in dark orbits, complex architectural features, or «Cubist» mountains offset by blue-black skies adding to the dramatic nature of the scenes. This work is in marked contrast to an iconography following the Byzantine conventions of the time.

The scriptorium of Glajor depended on this famous Siunian university, and several illustrious painters worked there: Momik, a better sculptor than painter (Gospel dated 1302, Erivan No. 6792); T'oros of Tarōn, whose works well illustrate his taste for brightly colored decorations, with figures and fantastic animals: the Bible of Ėsayi Nc'ec'i, dated 1318 (Erivan No. 206), and a Gospel dated

1323 (Erivan n 6289). The deacon T'oros showed a much more individual talent in a Gos-pel dated 1311. The itinerant artist Awag, who worked at Glajor and thereafter lived for a long time in Persia, produced a Bible dated 1314 (Erivan No. 6230), and several Gospels heavily influenced by the Cilician style.

p. 420

Close to the Glajor painters, Grigor of Tat'ew was a prominent theologian of this time as well as a good artist responsible for a Gospel dated 1378 (Erivan No. 7482), where the backgrounds are quite obsessively filled with repeated geometrical patterns. Another Grigor used the same formula (Erivan No. 6305), as did Kirakos of Tabriz who, for this reason, might belong to this school (New Julfa No. 47 [43]).

p. 429

We could attempt to catalogue northern Armenian buildings by regional schools, but this would be exaggerated, although some families had particularly encouraged the artistic life of their territories. In the first place, the Zakarids, « Long Hands », governors of the liberated Armenia, founded important buildings at the very beginning of the 13th century (Hañic', Surb Gefard). The Vač'uteans were similarly enterprising, at the same period, in their district of Aragacotn (Yovhannavank', Sałmosavank', Tefer), as were, later, the Jalaleans in Xač'en (Ganjasar), but differences lay essentially with the various talents of the artists.

Conversely, Siunian art of this period is undeniably individual, as we have already seen. This was partly due to fierce political as well as cultural competition between the two ruling dynasties, the Prošeans (or Xałbakeans) and the Ōrbeleans. This competition stimulated an impressive amount of architectural commissions, very characteristic and remarkably well built. The Prošeans encouraged Nersēs Mšec'i to create the university of Glajor c. 1282, but, unfortunately, nothing remains of this « Second Athens », as it was then called, which stood in a remote valley of Vayoc'jor. At the time of Nersēs and of his successor Ėsayi Nc'ec'i (who died in 1338), rhetoric, philosophy, but most of all calligraphy and illumination were taught at Glajor, as well as other art forms, with T'oros of Tarōn, Awag, and Momik. The university later declined, to the benefit of its competitor, the monastery at Tat'ew, which was more involved with religious matters, under the tutelage of Yovhannēs Orotneč'i (who died in 1386), although it was also an important artistic center under the supervision of Grigor of Tat'ew (1346-1410). Costumes and current fashions were depicted on sculptures and illuminations, but there are two distinct periods.

Firstly, Georgian customs were introduced in Armenia at the beginning of the 13th century. Military men had long beards rounded at the bottom, and plaited hair; they wore short riding tunics slit on the sides, high boots, and hats shaped as miters with wide turn-ups (Hañicavank', Dadivank'). Royal garments were slightly different: short beard and hair, long robes with facings, and low, wide hats sometimes replaced by western-style crowns. Ordinary people wore short jerkins, hose and boots, and women covered their heads with short veils or wimples sometimes covering the bust, in the manner of the Turkish *başlık* (St. Gregory of Tigran Honenc' at Ani).

Later, men's fashion changed during the Mongol period: they now had moustaches and short pointed beards, but they were mostly clean-shaven. They wore long tunics tied at the waist with a wide sash, and caftans with short sleeves

embroidered with Kufic inscriptions. Their headdresses were round bonnets with turn-ups, which could be fur-lined, with pointed braiding, or simply quite wide, and sometimes with a few feathers (Spitakawor).

MINOR ARTS

p. 444 **B**RONZE was little used in Armenia at the time. Several 13th century processional crosses were found at Ani, along with a series of censers roughly adorned with scenes from the life of Christ, which are difficult to date, but are probably from the 13th century.

p. 388 Wood carving was an ancient Armenian tradition which gained in refinement through the centuries and in the early Middle Ages, specialized craftsmen were much in demand, including among Muslims, who wanted to decorate their mosques. Unfortunately, wood (even the usual walnut) is vulnerable, and few of the early works have survived. There are still the door of the Holy Apostles at Muš, mentioned earlier, two lecterns decorated with fretwork, crosses and lions, from Ani (1164 and 1272), a door from the monastery at Tatt'ew, which is sculpted like a khatchkar, a door from the church of the Holy Apostles at Sewan (1486), representing a Pentecost that follows an iconography taken from contemporary illuminations.

fig. 182, 183

Besides pottery made in traditional style and technique, excavations at Ani and Duin have revealed large quantities of ceramics, most of them from the age of feudalities, but their provenance is always difficult to determine (local workshops or imports?). In Armenia as in the whole of the Near East, ceramics were either made of clay or of silica. Clay was used locally for domestic objects, and silica for prestigious items because siliceous ceramic requires chemical components difficult to obtain as well as a more sophisticated technique, and it could only be produced in important and well equipped centers (J. Soustiel). So far as we know at the moment, Duin was the only Armenian city able to provide such amenities at the time.

Most clay ceramics found in Armenia were probably locally made, and there are several types:

- A type with dots and drips of color, from the Abbassid period, for cups with incisions unrelated to the disposition of the colors (green, purple, russet-yellow), which were dotted, speckled or dripped (« jasp » ceramics).

- The « Garrus » (or Guebri) type, probably from Iranian Azerbaijan, spread eastward to Afghanistan, and westward to Bulgaria from the 10th to the 13th century. There are cups with decorations in relief representing animals or figures with tubular limbs, with or without colored glaze. - The « Aghkand » (Ağkënd) type, probably from Byzantium, common in Azerbaijan, Georgia, and Armenia in the 12th and 13th centuries. Deep cups with incisions (*sgraffiato*) delimiting green, yellow and brown glazes, and depicting animals (birds or rabbits) in thick vine scrolls.

Siliceous ceramics found in Armenia are as follows:

- The Seljukian type, a molded decor glazed in blue, found in northern Syria,

Iran and Armenia from the 12th to the 14th centuries, and mostly used for vessels and cups. It has characteristic decoration of lions, sphinxes, birds, etc.

The « Lakâbi » type, which is incised, with polychromic partitioning, and was used on prestigious crockery in the 12th and 13th centuries.

– The type with stanniferous glaze and metallic luster was also used for luxury crockery (pots and pitchers). Widely spread at Kachan and Rey (Iran) and in northern Syria, it was less used in Armenia.

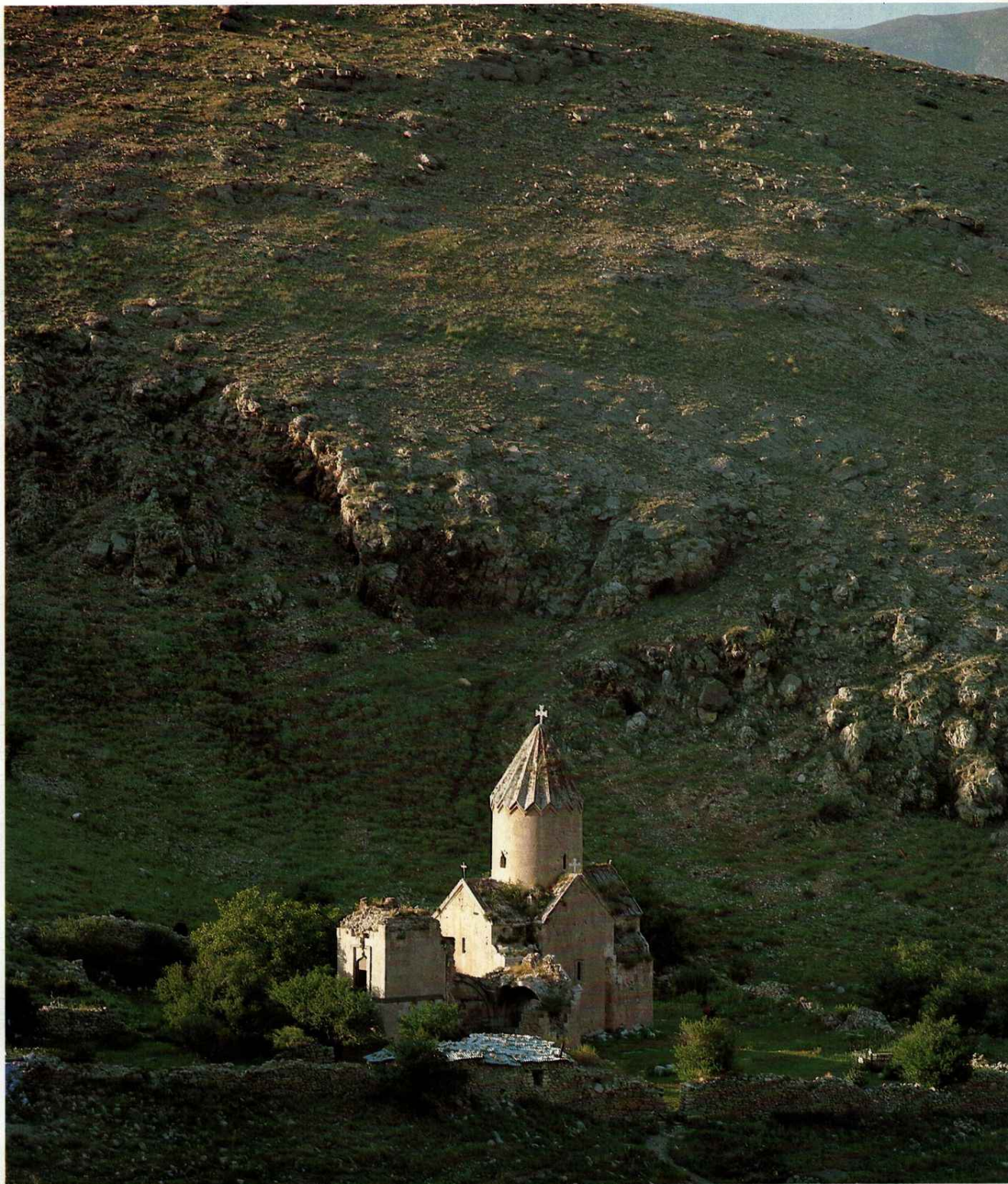
– « Minais », with decorations painted over the glaze and refired at low temperatures, were very commonplace all over the Seljukian empire. Decorations with Mongol-type faces were extremely popular in 13th and 14th century Armenia, a taste extending to sculpture and illuminations.

Besides ceramics, stucco, produced in Duin, was a favorite decorative material for wealthy residences. The motifs used are reminiscent of Seljukian stuccos, themselves taken from the Sassanid style. Fragile glass objects are very few, and seem to have retained Arabic characteristics.

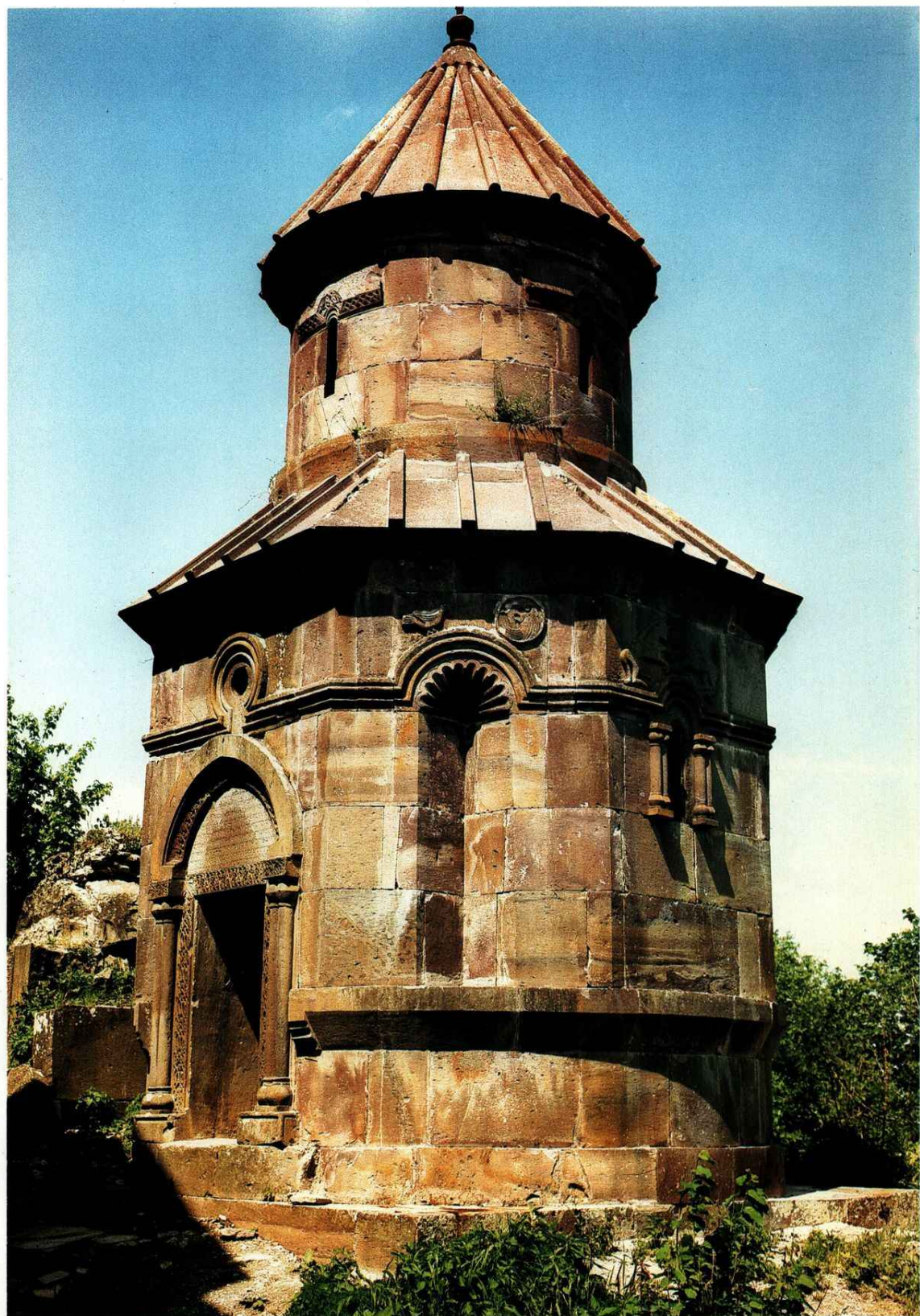
Goldsmiths were numerous and busy at this period. Much of their production was jewellery for women, but the most expensive commissions were for cultual objects: chalices, patens, but mostly reliquaries (right fingers in silver gilt and reliquaries for fragments of the True Cross), and bindings. Some of these precious objects are kept in the museum at Ējmiacin and in the Matenadaran at Erivan: the silver reliquary of the Holy Seal from Aragac (13th century), the reliquary of Prince Ēač'i, with his portrait (1300), the silver gilt binding with precious stones of a manuscript from Van (15th century), the binding of a Gospel dated 1255, etc.

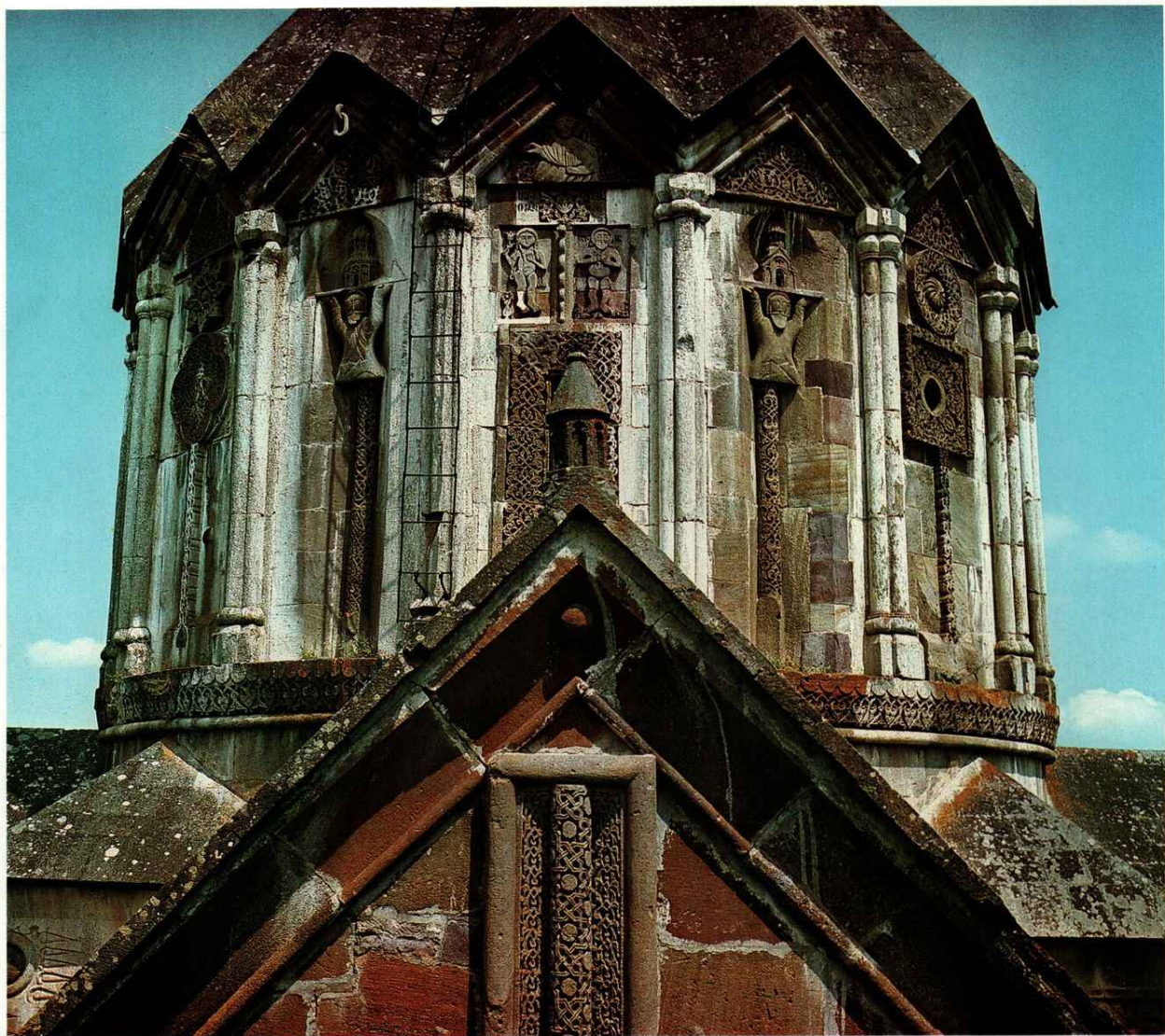
fig. 185, p. 445

- 83 - MONASTERY OF ST. JOHN AT ZINCIRLÜ (SIUNIA).
1301.
General view from the southeast. The high drum and its roof are typical of the late age of the feudal states.
- 84 - MAIN CHURCH AT MAKARAVANK' (ARC'AX).
Before 1205.
The decoration of the drum and the scallops of the dihedral niches are of Georgian origin.
- 85 - THREE-APSED FUNERARY CHAPEL AT MAKARAVANK' (ARC'AX).
1198.
General view from the southwest.
- 86 - DRUM OF THE CHURCH AT GANJASAR (ARC'AX).
1230.
View from the west.
Each panel is carved. In the center: Adam and Eve. On either side, twice depicted: Prince Hasan Jalal, seated cross-legged atop a carved column, holds the model of a church above his head.
- 87 - WEST GABLE OF THE CHURCH AT GANJASAR (ARC'AX).
1230.
Christ on the Cross with, on either side from top to bottom: peacocks, angels, and the donors, Jalalean princes.
The rounded and carved cross is in the Georgian style.
- 88 - THE BELL-TOWER AT HAİBAT (TAŞIR).
1245.
The building is on three levels, with decorations of Muslim origin.
General view from the northwest.























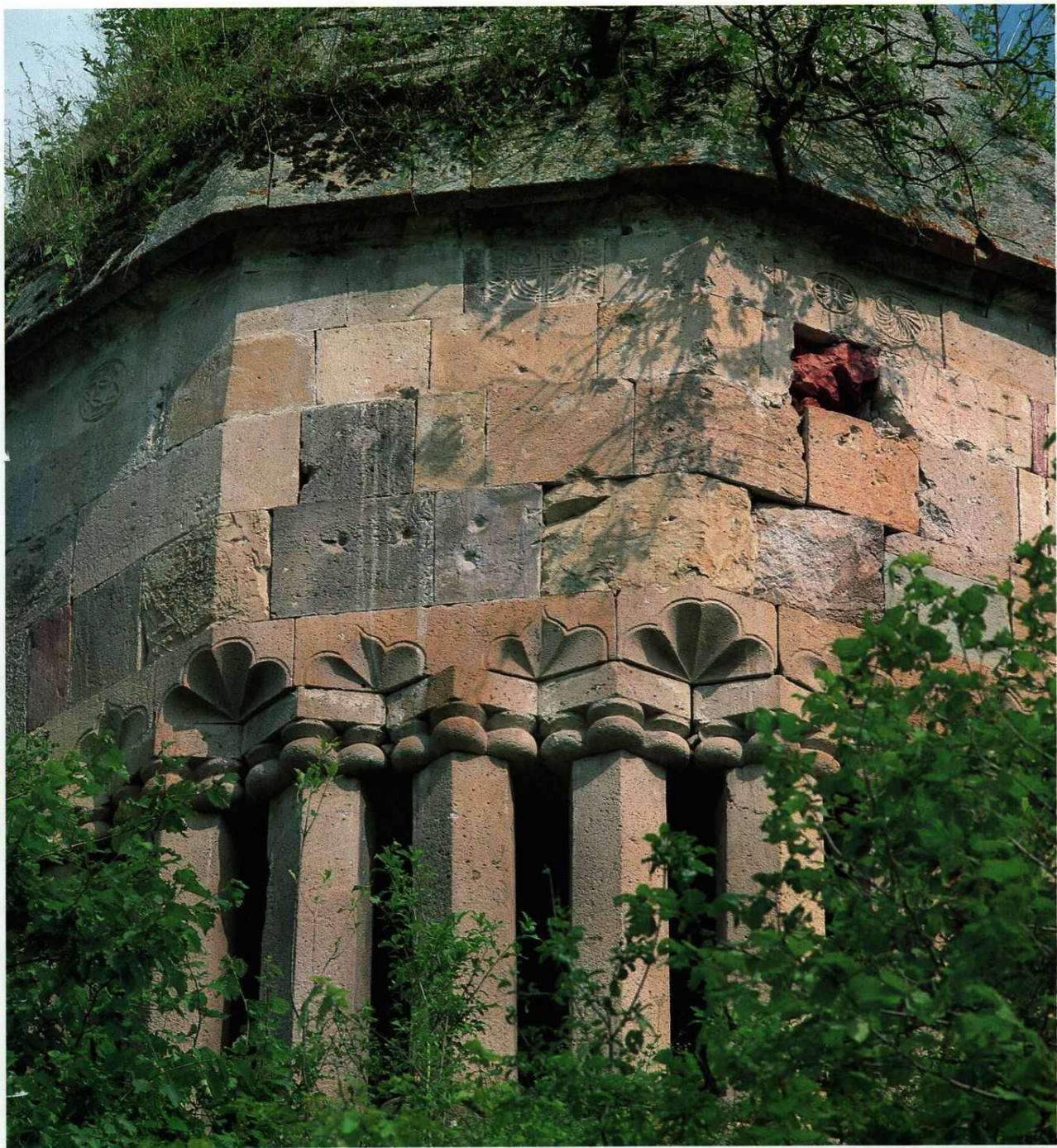


- 89 – NORTH ENTRANCE OF THE CHURCH OF THE HOLY SEAL AT HAĬBAT (TAŠĬR).
*1273.
 Above a pedestal to the left, the so-called Amenap'rkil' khatchkar.
 The Descent from the Cross, generally only depicting Joseph and Nicodemus, but here including all the protagonists of the Crucifixion.*
- 90 – REFECTORY OF THE MONASTERY AT HAĬARCIN (ARC'AX).
*c.1248 (restored).
 Interior view.*
- 91 – FOUNTAIN OF THE MONASTERY AT HAĬBAT (TAŠĬR).
1258 (restored).
- 92 – MONASTERY AT HAĬARCIN (ARC'AX).
*General view from the northwest.
 From left to right: main church of the Holy Mother of God (1281), the single-naved church Kat'qikē (1194), the church of St. Gregory (11th century?) and its jamatoun (late 12th century).*
- 93 – CHAPEL OF THE HOLY RESURRECTION OF THE MONASTERY AT KEČ'ĀRIS (AYRARAT).
*1220 (restored).
 Single nave with cupola. General view from the southeast.*
- 94 – JAMATOUN AT KEČ'ĀRIS (AYRARAT).
*Late 12th century.
 South façade. Detail: sun-dial and window typical of the age of the feudal states (horseshoe arch, accentuated molding and rosettes).*

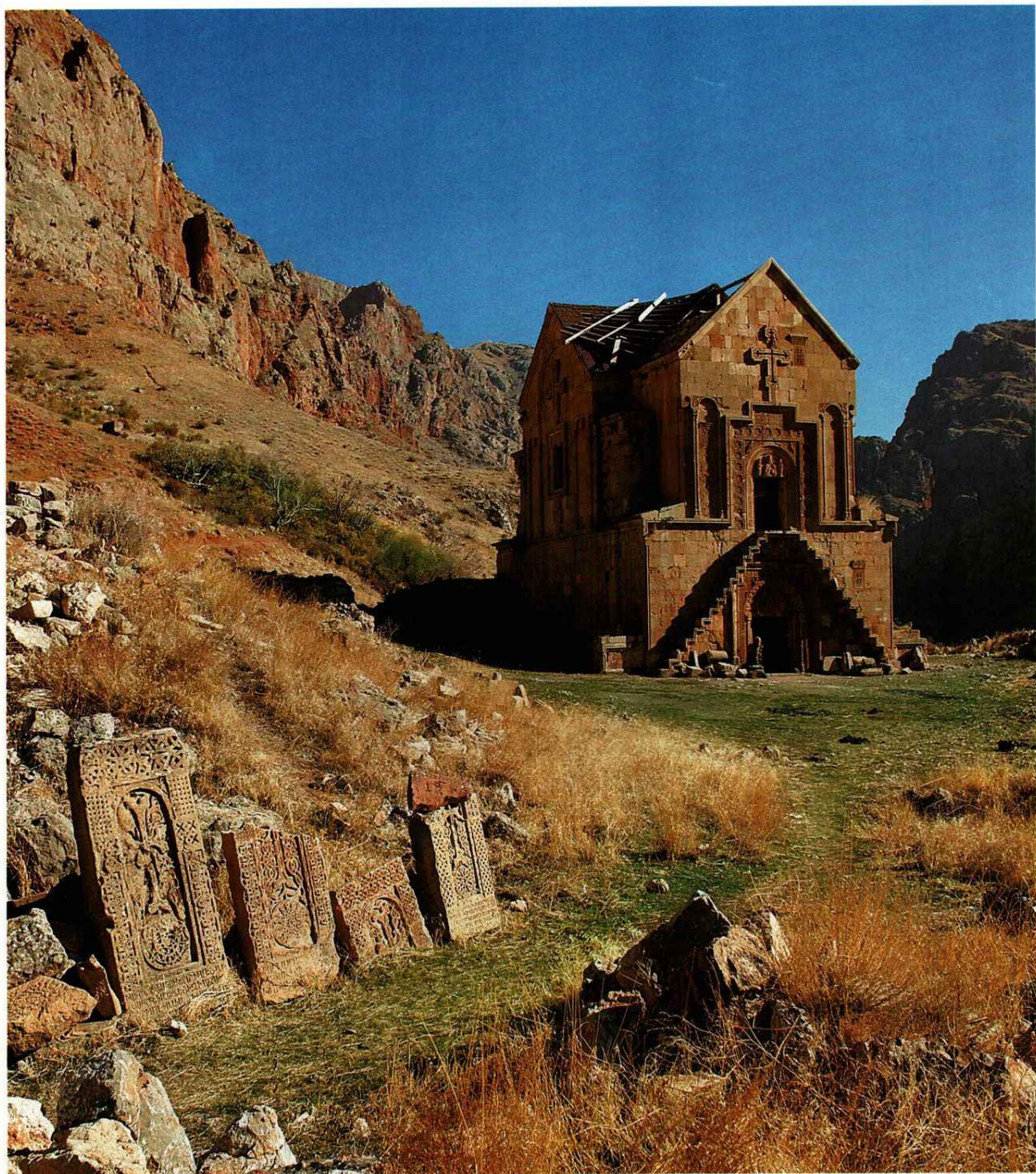
- 95 – MONASTERY AT KEČ'ARIS (AYRARAT).
GENERAL VIEW FROM THE SOUTHWEST.
Center: church of St. Gregory (1033?). Founded by Grigor Magistros. Right: the Kat'oikē (early 13th century?)
- 96 – CHURCH AT XORAKERT (GOGAREN).
1251.
Interior view of the cupola, showing the exceptional rotunda structure of the drum, which has thirty openings.
- 97 – CHURCH AT XORAKERT (GOGAREN).
1251.
Detail of the structure of the drum.
- 98 – MONASTERY AT SPITAKAWOR (SIUNIA).
1321 (restored).
Single nave with cupola.
General view from the northwest.
- 99 – CHURCH OF THE HOLY MOTHER OF GOD OF THE NORAVANK' AT AMAĞU (SIUNIA).
1330 (restored, minus the bell-tower).
General view from the north west. Funerary building on three levels.
- 100 – CHURCH OF THE HOLY MOTHER OF GOD OF THE NORAVANK' AT AMAĞU (SIUNIA).
1330.
Entrance of the first story. Note the contrast between the Christian simplicity of the tympanum, with Christ between Peter and Paul, and the almost excessive abundance of geometric decor.
- 101-102 – JAMATOUN OF THE CHURCH OF ST. JOHN OF THE NORAVANK' AT AMAĞU (SIUNIA).
Sculpted tympanums on the west façade.
Late 13th century.
- 101 – *Left: the Crucifixion. Center: The Creation of Adam (God and Adam have almost identical features).*
- 102 – *Virgin Theotokos with the dove of the Holy Spirit above Her head, invoking the Incarnation; the infant Christ, surrounded by the symbolical animals, as the God of prophetic visions.*
- 103 – NORTH CHURCH AT AJOC'VANK' (AYRARAT).
Bas-relief left of the door.
13th century.
St. Peter holding keys.
- 104 – NORTH CHURCH AT AJOC'VANK' (AYRARAT).
Bas-relief right of the door.
13th century.
St. Paul standing.

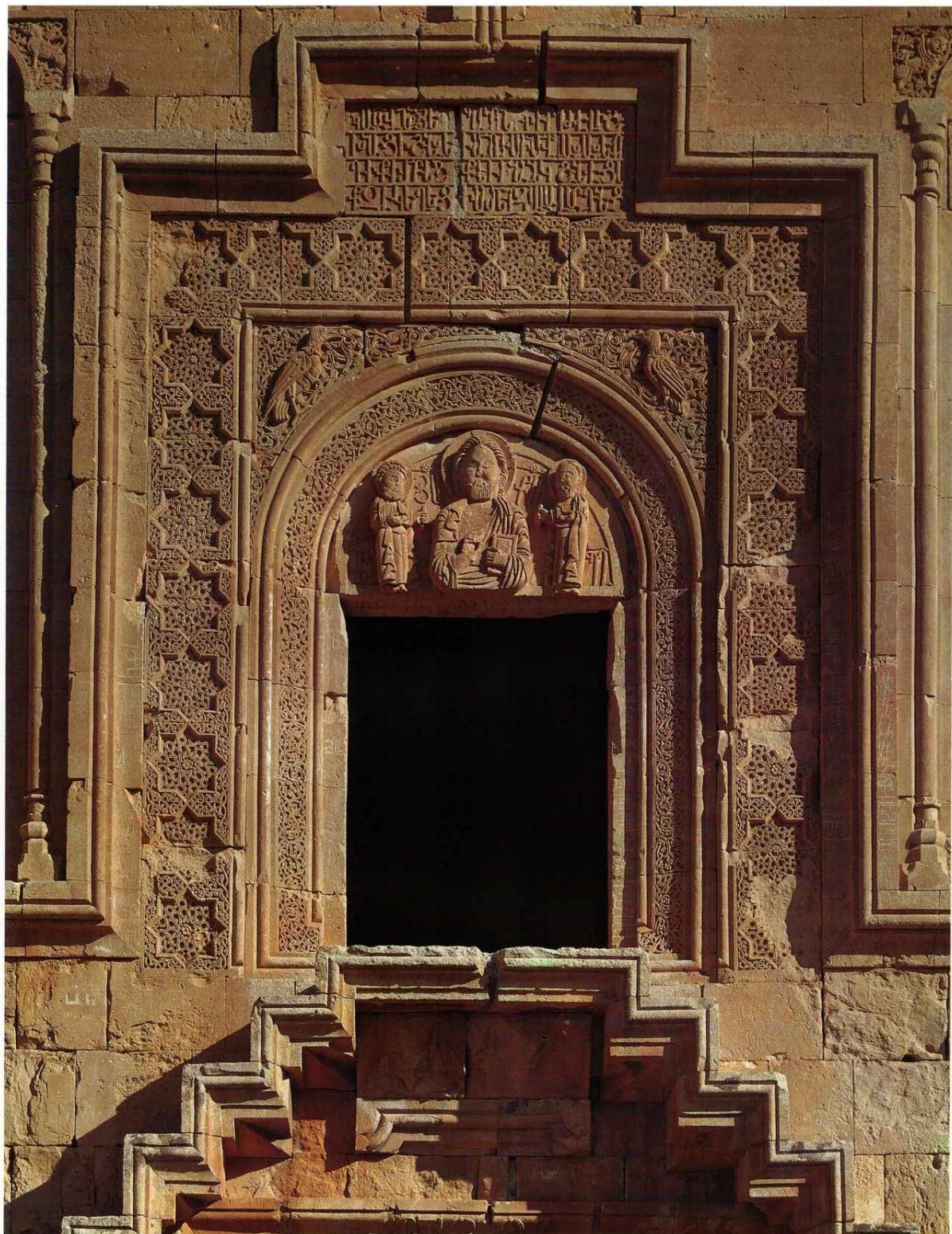














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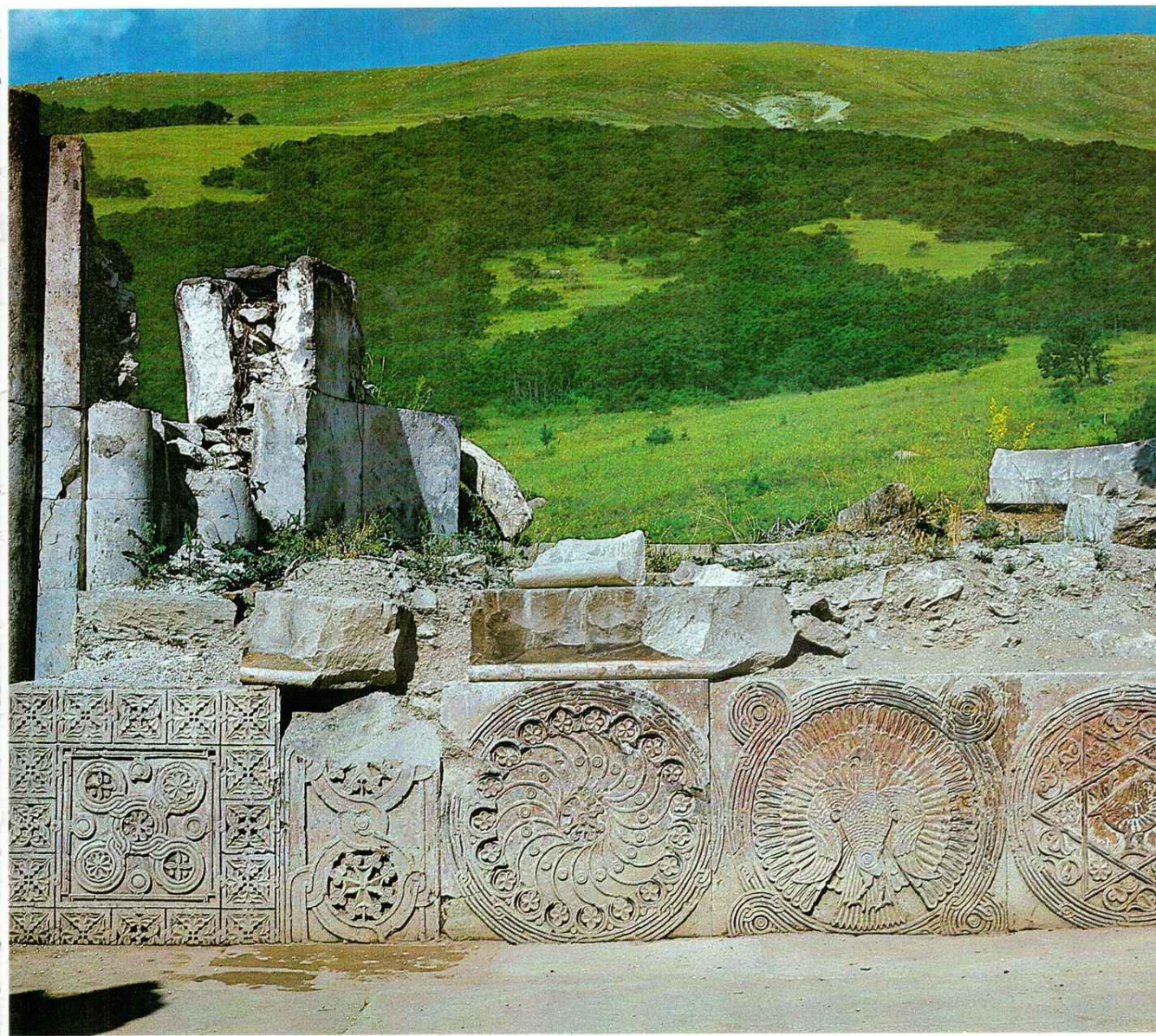




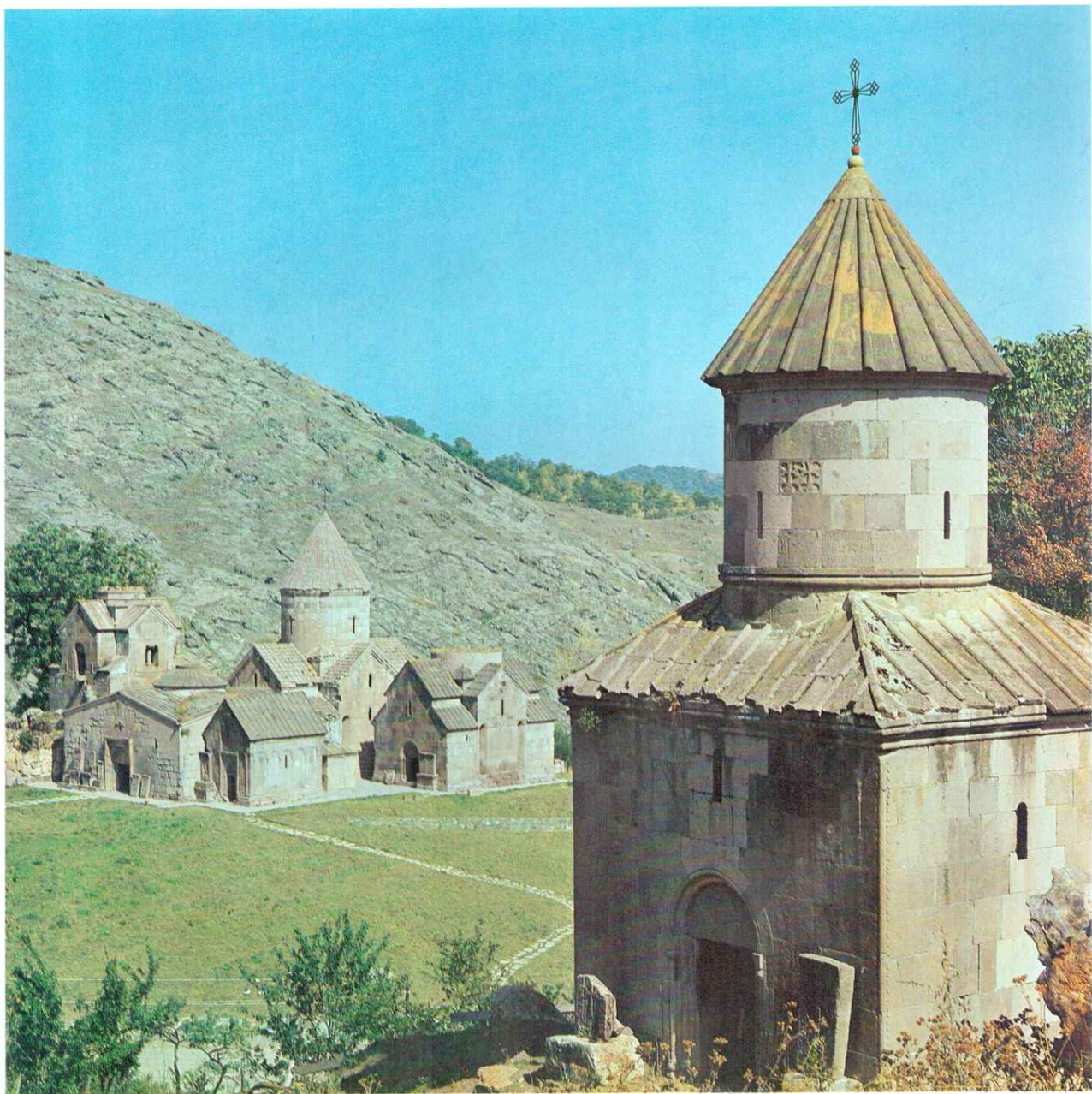


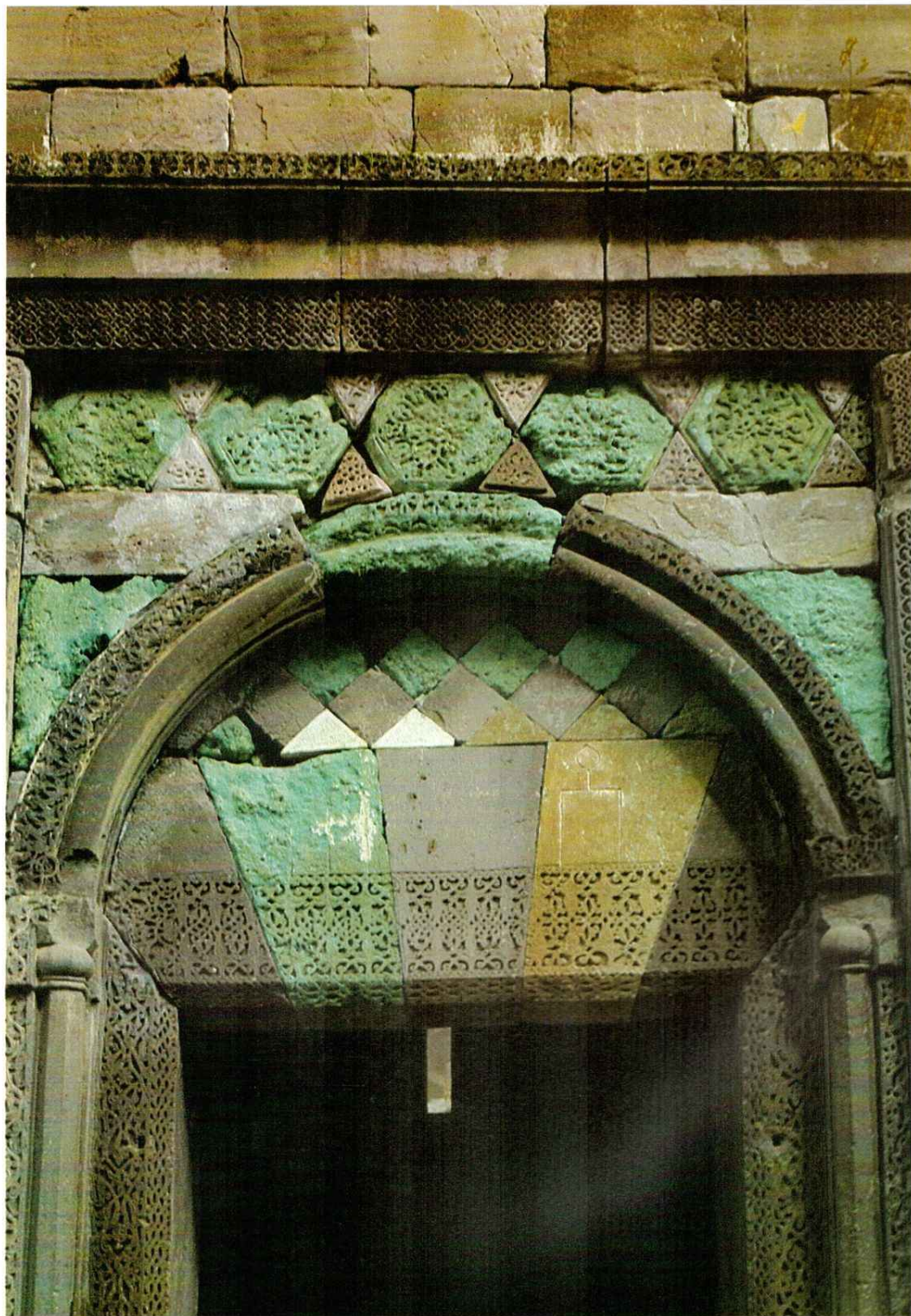






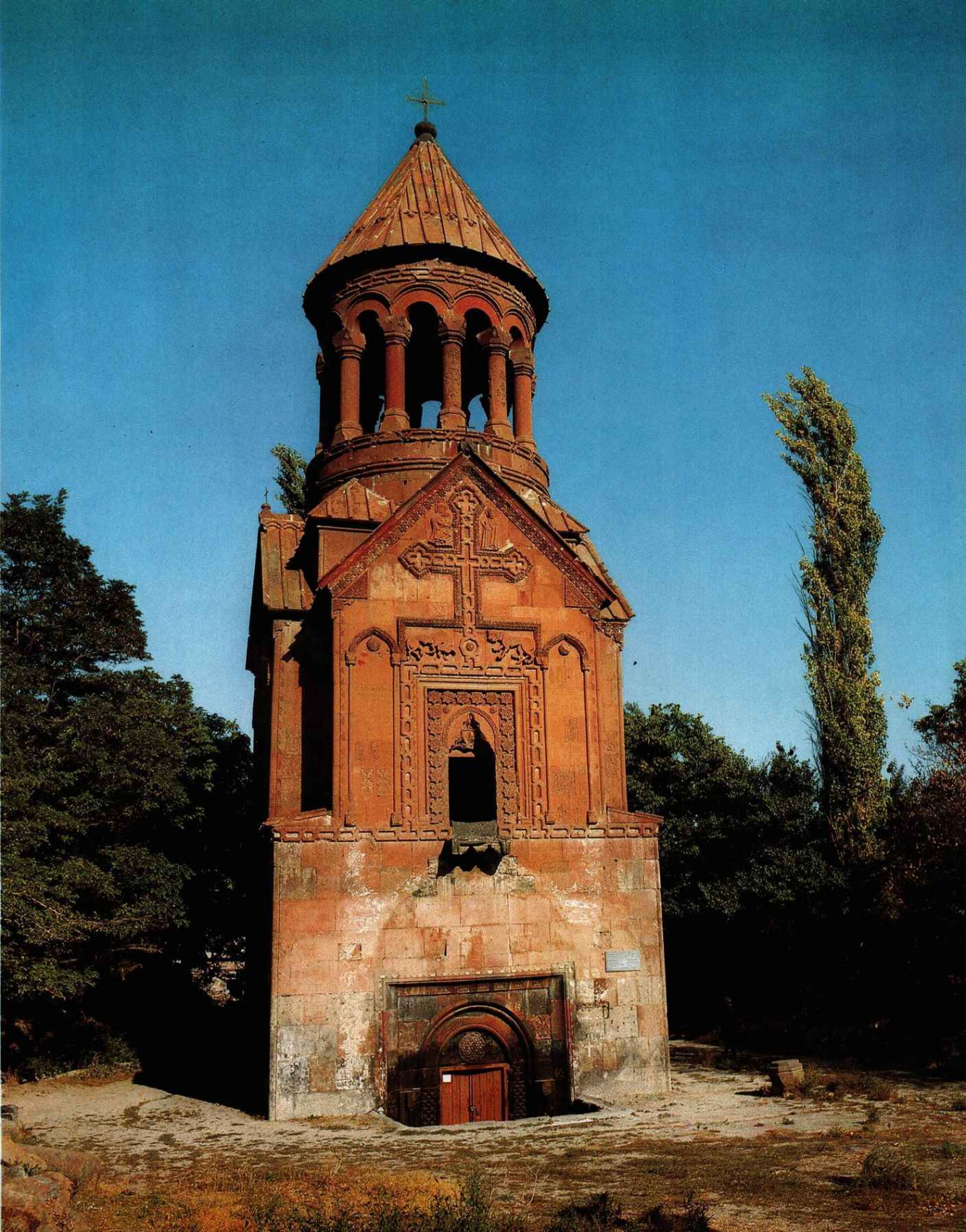


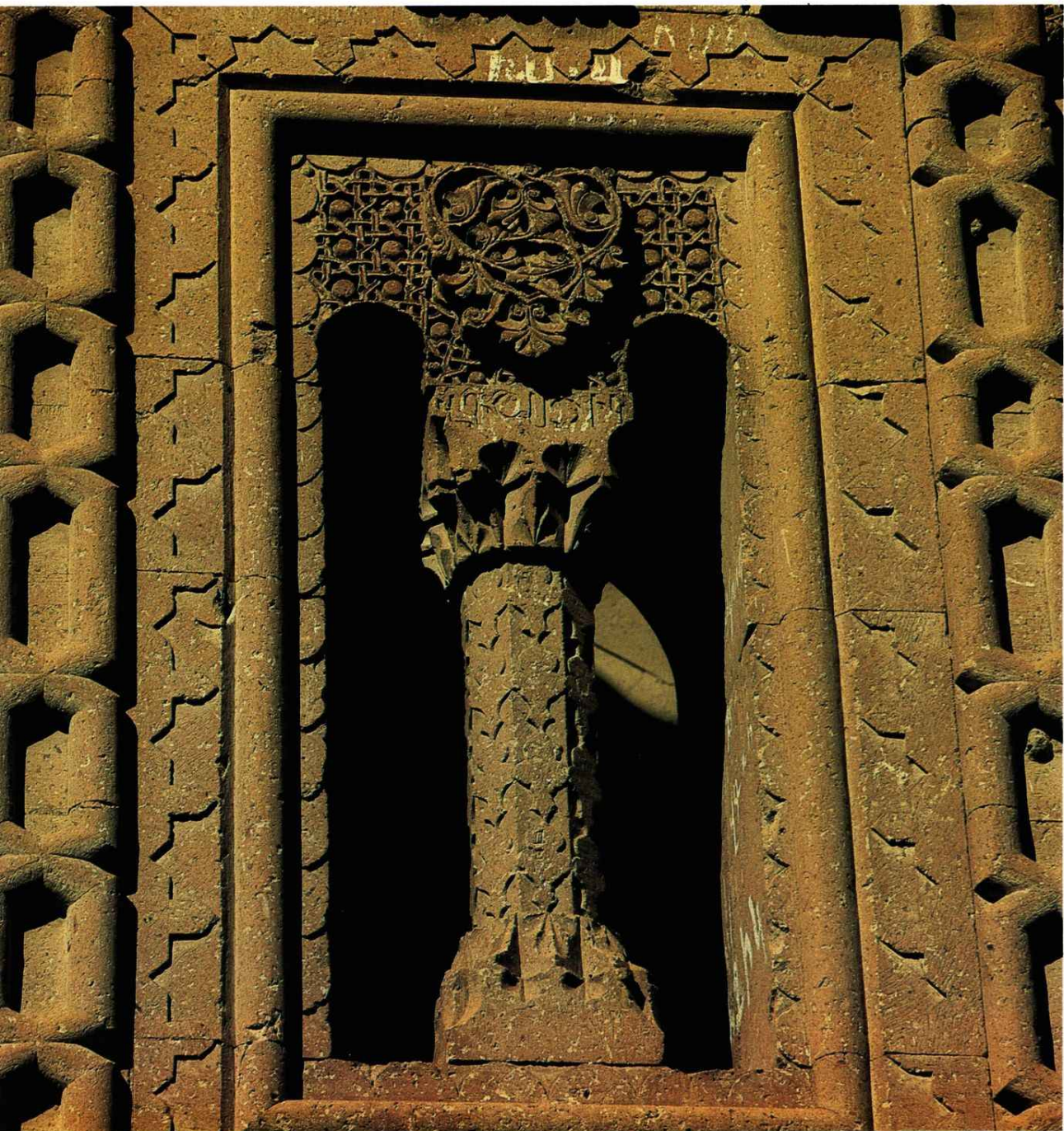


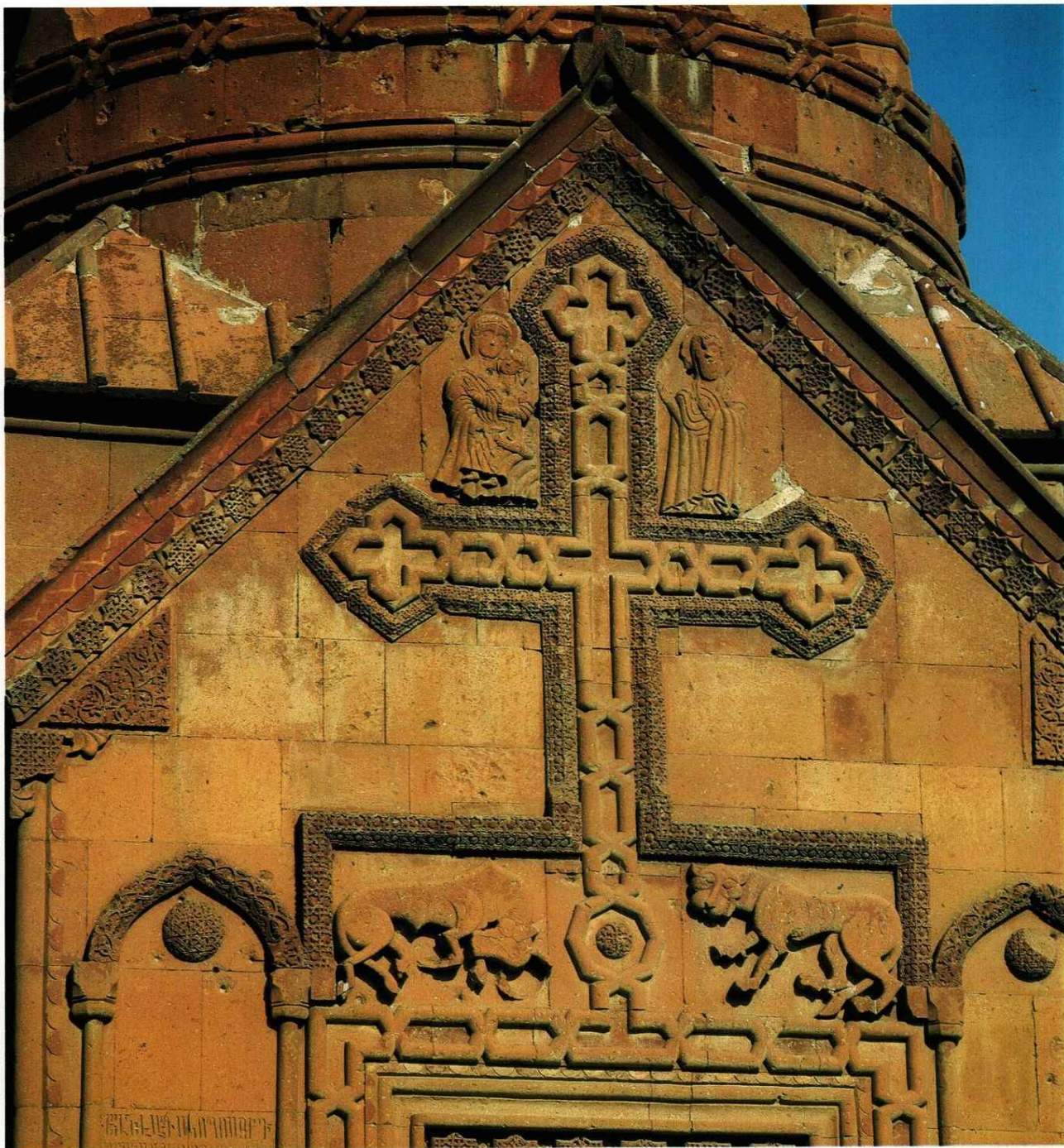


- 105 – UNDATED RUSTIC KHATCHKARS AT MASRAC'ANAPAT' (SIUNIA).
The two to the right are probably from the 10th-11th century; those to the left are of a later date.
- 106 – TWO KHATCHKARS IN THE UPPER MONASTERY AT APARANK' (UPPER ARMENIA).
 1194.
Remarkable for their height (they are about 20 feet high), their decor is greatly influenced by Muslim art.
- 107 – KHATCHKAR « AMENAP'RKIČ' » AT CUCINGÖL (AYRARAT).
 1279.
*On the base, the donor is depicted on horseback, killing a lion.
 Patriarchate in Ejmiacin.*
- 108 – STEP OF THE BEMA. CHURCH OF THE HOLY MOTHER OF GOD AT YEÏENEAC'VASNK' (AYRARAT).
 12th century (?)
Recently discovered, this remarkable ensemble of decorative carvings is arranged in panels (curved fretwork, rosettes, crosses of palmettes with stylized animals, including a facing peacock). It is reminiscent of 11th century Byzantine art.
- 109 – DECORATION ON THE WEST WINDOW. CHAPEL-LIBRARY AT SAÏMOSAVANK'.
 1255 (restored in 1669).
The cruciform opening is surrounded by a background of rosettes and animals which is framed by an angular molding forming a cross above the window. This composition prefigures the complicated window decorations between the 16th and the 18th centuries.
- 110 – MONASTERY AT GOŠAVANK' (ARC'AX).
*General view from the southwest.
 In the distance: the svelte silhouette of the church of the Holy Mother of God (1197). Around it, from left to right: the jamatoun (c.1200), and the chapel of St. Gregory the Enlightener (1231-1241). Behind, the bell-tower-library. In the foreground: the chapel of St. George.*
- 111 – WEST PORTAL. MAIN CHURCH AT MAKARAVANK'.
 Before 1205.
The decorative effect of the carved palmettes and vine scrolls is accentuated by the stone inlays.

- 112 – CHURCH OF THE HOLY MOTHER OF GOD AT EĒVARD (AYRARAT).
*1321 (restored).
 It is the best example of a three-storeyed funerary building.*
- 113 – CHURCH OF THE HOLY MOTHER OF GOD AT EĒVARD (AYRARAT).
*1321.
 South façade. Seljukian-style multioned window.*
- 114 – CHURCH OF THE HOLY MOTHER OF GOD AT EĒVARD (AYRARAT).
*1321.
 West façade. Above: Isaiah addresses the Virgin Theotokos.
 Below: the lion and the ox in peace in Paradise, according to Isaiah's prophecy.*
- 115 – PEACOCK IN PROFILE. CHURCH KAT'OJĒ AT SURB GEĀRD (AYRARAT).
1215.
- 116 – EAGLE LIFTING A LAMB. CHURCH OF THE HOLY MOTHER OF GOD AT EĒVARD (AYRARAT).
*1321.
 South façade. Contrary to Armenian traditional sculpture, the wings of the eagle are in high-relief.*
- 117 – SUNDIAL WITH A SACRED VESSEL BETWEEN TWO PEACOCKS. DRUM OF THE CHURCH AT T'ANATIVANK' (SIUNIA).
*1273-1279.
 This is a paleo-Christian subject used by Armenian sculptors up to present times.*
- 118 – EAGLE KILLING A BIRD. DRUM OF THE CHURCH AT T'ANATIVANK' (SIUNIA).
1273-1279.
- 119 – CHRIST IN A MEDALLION. CHURCH (DESTROYED) OF BAXTAJĒK AT ANI (AYRARAT).
*Early 13th century.
 Leningrad. Hermitage museum.*

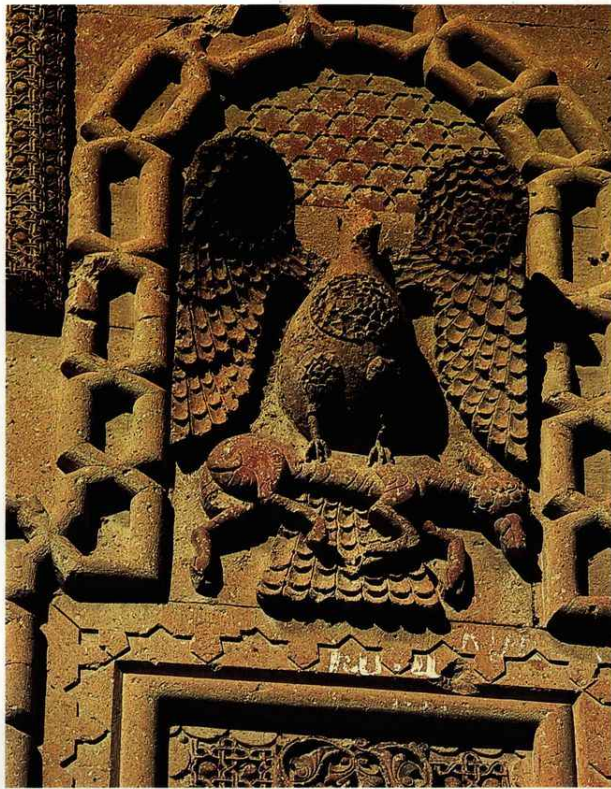








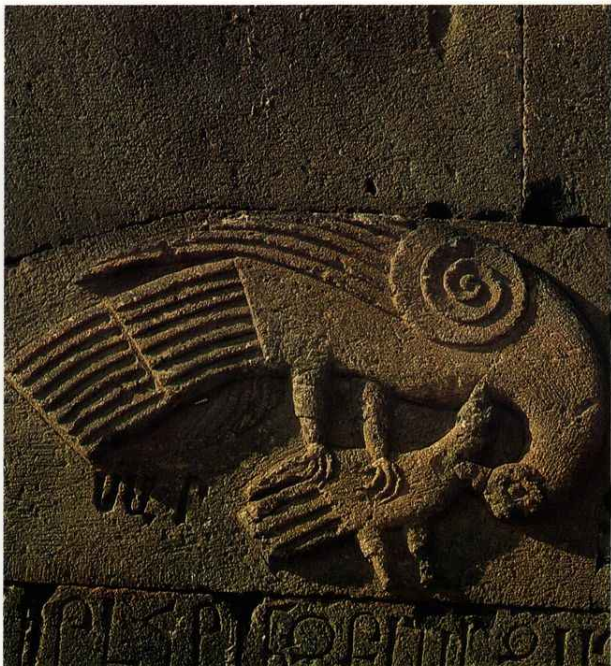
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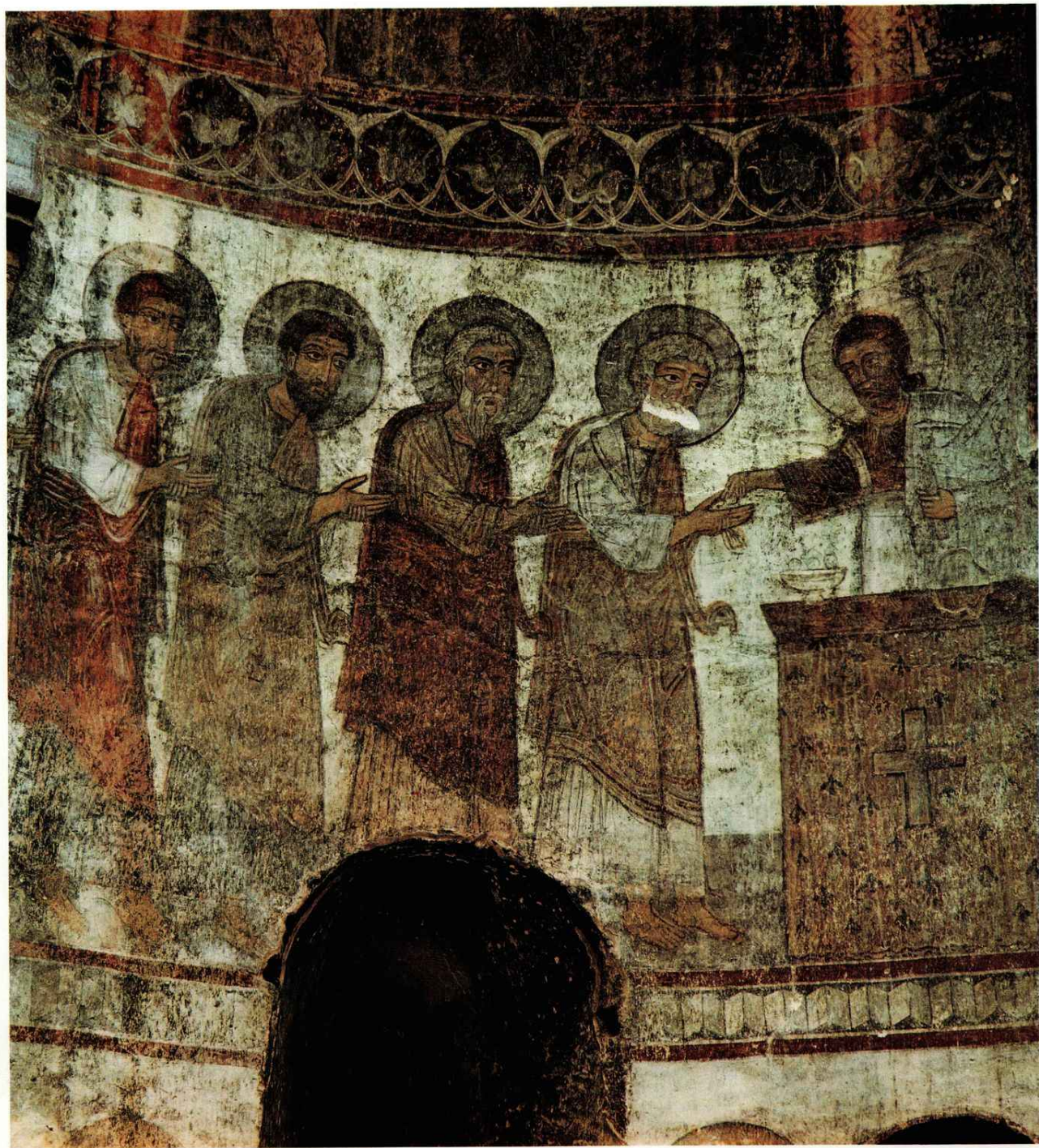


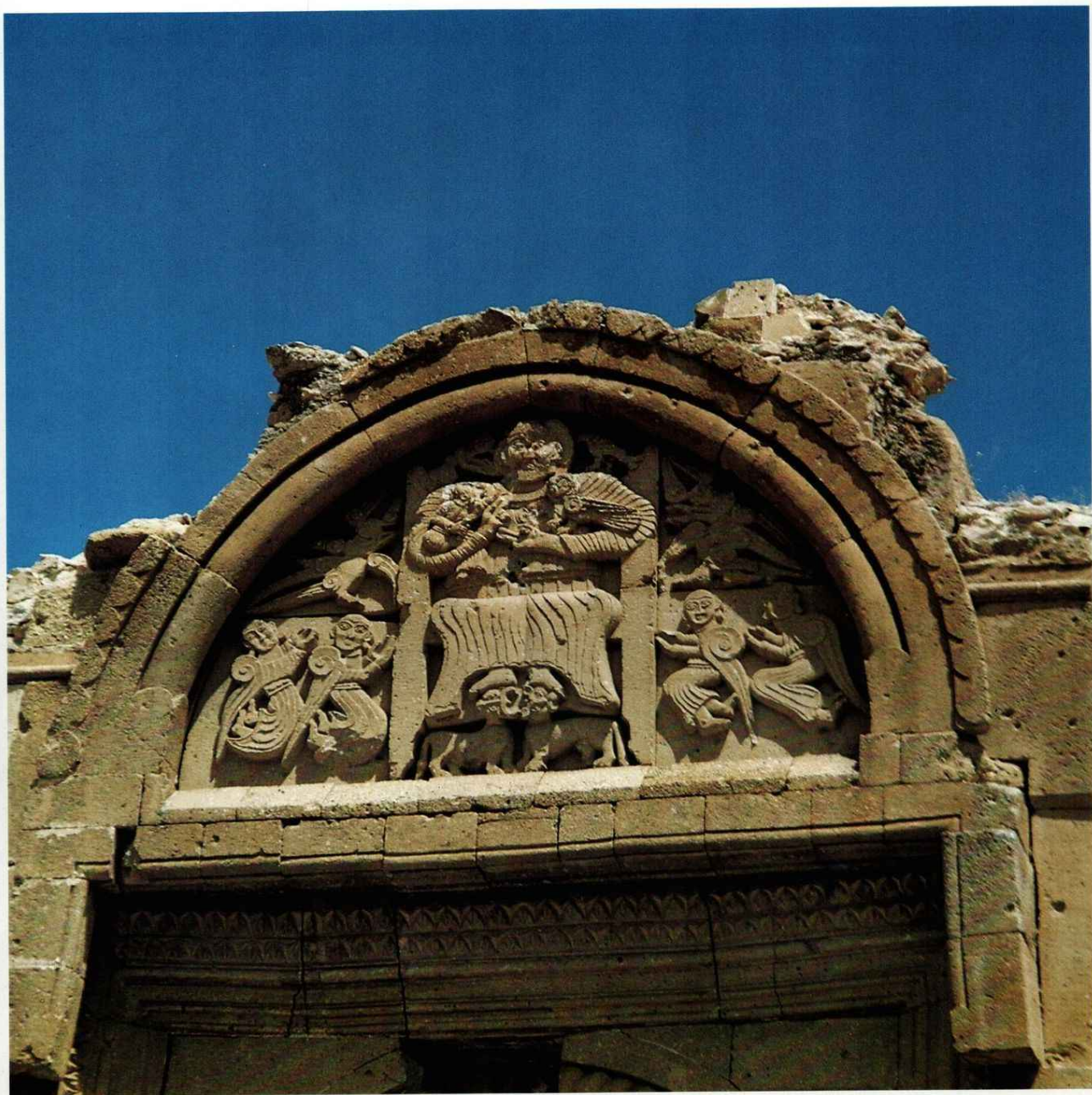
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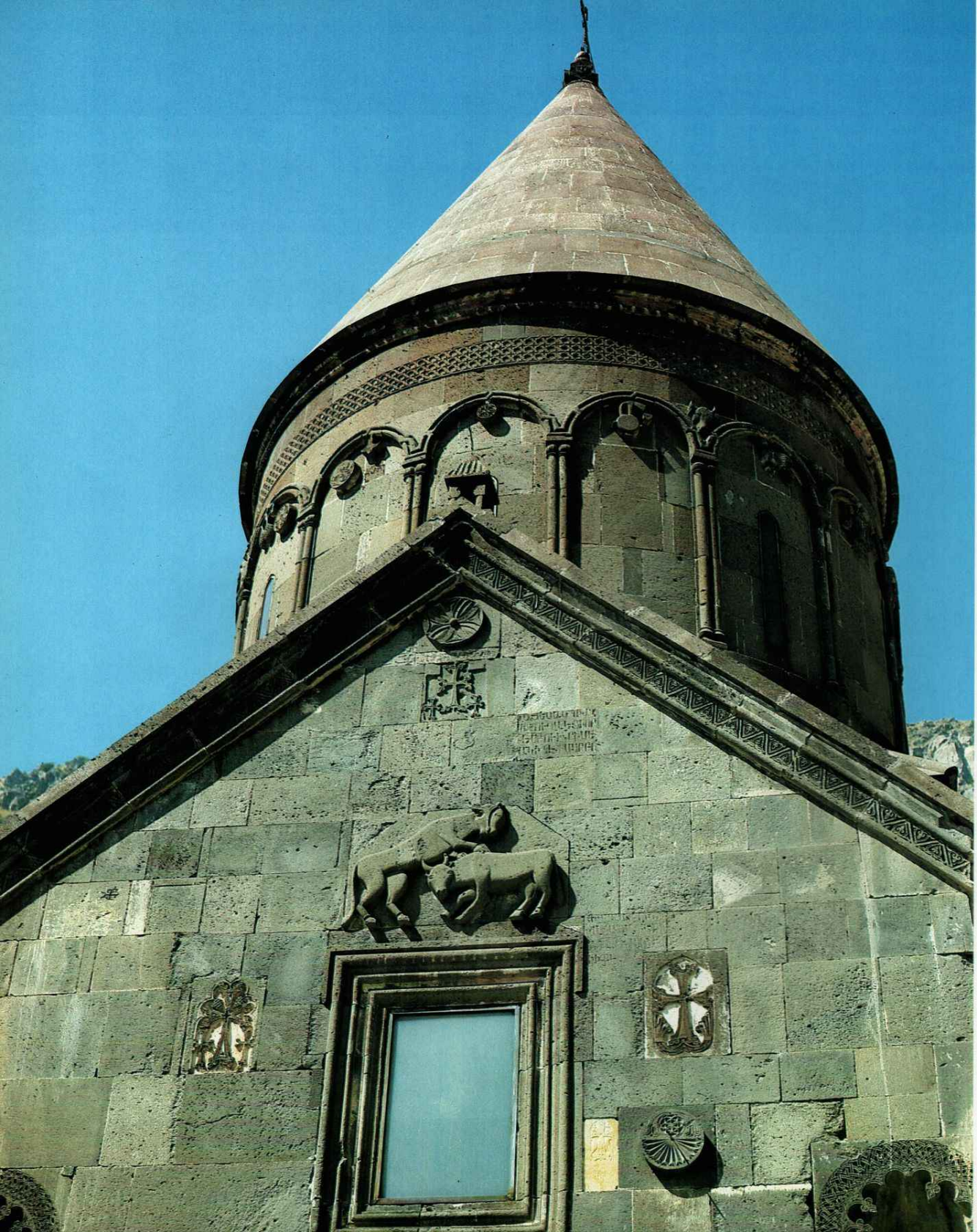
















- 120 - SCENES FROM THE LIFE OF ST. GREGORY. CHURCH OF ST. GREGORY OF TIGRAN HONENC' AT ANI (AYRARAT).
West wing. Georgian paintings dated 1215. Top left, Gregory is brought before King Tiridates. Right: he is tortured with salt. Bottom left: he is enthroned by Exarque Leontius at Caesarea.
- 121 - NATIVITY. ST. GREGORY OF TIGRAN HONENC' AT ANI (AYRARAT).
*South wing. Georgian painting dated 1215.
 Style and iconography are close to Byzantine style of this period.*
- 122 - THE COMMUNION OF THE APOSTLES. THE LARGE CHURCH AT KOBAYR (TAŞIR).
*In the altar-apse.
 Late 13th century.
 Georgian painting in the Byzantine style (photograph taken after restoration).*
- 123 - BAS-RELIEF. MONASTERY OF ST. BARTHOLOMEW AT AİBAK (VASPURAKAN).
*Upper tympanum.
 14th century (partly destroyed in 1966).
 The picture combines the theme of the Trinity (God the Father holds Christ in His right arm like a child, and the dove of the Holy Spirit in the left arm) and the theme of a prophetic vision (God enthroned, surrounded by the « living », angels and seraphim). The Irano-Mongol style of this carving is close to the Siunian school (photograph taken before the earthquake of 1966).*
- 124 - SOUTH GABLE. CHURCH KAT'OLİKE AT SURB GEĀRĀD (AYRARAT).
*1215.
 Above the window, a lion is attacking an ox. The blind arches on the drum are a Georgian influence.*
- 125 - BAS-RELIEF. THE CATHEDRAL AT DADIVANK' (ARC'AX).
*South façade.
 1214. Founded by Princess Arzu Xat'un in memory of her sons.
 They are shown offering the church.*
- 126 - TYMPANUM. NORTH CHAPEL. MONASTERY AT T'ANATIVANK' (SIUNIA).
c.1280. « Idealized » hunting scene.

THE ART OF SOUTH WESTERN ARMENIA FROM THE 12TH TO THE 15TH CENTURY

OCCUPIED by the Turks or their Kurdish vassals, Armenians living in the southern and western provinces did not benefit from the advantages enjoyed by their fellow countrymen in the liberated areas, but it would be inaccurate to say that they were prevented from any kind of artistic activity. They were well known already for their illuminations, and literary testimonies mention occasional building projects such as those the vardapet Step'annos Pir undertook in Vaspurakan in the 15th century, although these probably involved restorations rather than new buildings. We should also stress that sources are not entirely reliable, and that we should be cautious about the dates from this period.

ARCHITECTURE

OBLONG plans were preferred for churches, because they were easier to realize than central plans.

The sole three-naved church we can probably date from this period (1464) is at Awagvank' (Upper Armenia), and it has a plan introducing a typology that became common in the 17th century: it is compact (it has only two spans), and a saddle-roof covers the three barrel-vaults. p. 571

Single naves were the rule, but with many variations, some of them quite original, but most of the time they were single naves without archbands, with single, semicircular apses (St. Sergius at Aġt'amar, T'eġutivank', Soxurt'). Only a very few had flat apses, probably from a Nestorian influence (Kelhók), or a widely open dihedron (Šatax). The vault is sometimes reinforced by an archband, or rests on imposts with lateral niches (Kerdivan), or else on embedded pillars (St. Stephen at Aġt'amar).

There are also single naves with two symmetrical apses (Angġavank', T'il, in Fourth Armenia, Berdak), or unsymmetrical apses (Ganjak), or single naves with three apses (Hešet kilise at Šatax). p. 525

Some naves with cupolas are probably from this period (St. John at Koxpanis, 1260, Karmrakvank'), and so is a very original type of single nave in Moxoen, which has two spans with groined-vaults (Moks: Anġonc', before 1592, and St. James at Dašt).

Some churches planned as crosses within rectangular perimeters can be included in the central plans of this period: crosses within rectangular perimeters with two west, free-standing, supports (Kaposivank', c.1460, Xulēvank'); an open, partitioned cross within a rectangular perimeter (Argelan, late 12th century?); a closed, partitioned cross within a rectangular perimeter (old church of St. Thaddeus at Artaz, and perhaps St. Bartholomew at Aĭbak, in its original state); a hall-shaped church with cupola in a transitional type, and Akořoc'vank', with a flat apsidal end wall.

Jamatouns in this Armenian region are generally of later dates than the northern ones, except, perhaps, the khatchkars at the Holy Saviour at Moks (A1 type), at St. Bartholomew at Aĭbak (C type, previously mentioned), and at the churches of St. Anania and St. John at Poř (E2 type, with two parallel barrel-vaults separated by two arcades).

SCULPTURE

fig. 129

BUILDINGS have hardly any sculptures (St. Bartholomew at Aĭbak, Kaposivank'), which were mainly applied to khatchkars, which can be geographically catalogued as follows:

fig. 106

— The school of Upper Armenia produced a series of large khatchkars (up to 16 feet high), on which peacocks are sometimes on either side of a cross decorated with commonplace fretwork, a motif also used on window arches or on niches, and which could be explained by the influence of illuminations, where it occurs frequently. There were also paleo-Christian models in the area, such as the extant mosaic with facing peacocks, in Erzerum. This type of sculpture is found in the Erzincan area, at Aprank' (1191, 1194), Bt'arič and Kaposivank'.

— The «scholarly» school of Rštunik' (southern shore of Lake Van) is represented by a small amount of khatchkars carefully executed on fine limestone. On these khatchkars, Latin crosses have very long lower arms, and they are framed with vine scrolls and complex chains in which the influence of Turco-Mongol masters from Ahlat is apparent. The most typical shapes (early 14th century) are at Karmrakvank' (1306), Varagavank' (c.1318), and Aĭt'mar (khatchkar of the Patriarch Zak'aria, 1444).

— The carved khatchkars from Vaspurakan are much more usual. They are bluish, quite irregular slabs of schist with the nearly equal arms of crosses ending in two disks. Flowering heads and feet are basically rendered, as are the frames carved with sinuous vine scrolls or fretwork of altered vine scrolls and palmettes. Carvings are either dihedral or on flat backgrounds with slight scratchings. Dated examples are late in the period: Karmrakvank' (1411), and Aĭt'mar (1454).

— The gigantic khatchkars of Bznumik' (western end of Lake Van), sometimes over 12 feet high, have carvings of disks at the end of the arms of the crosses, which are on pedestals, and birds or crosses in the lower spaces either side of the main crosses. Some of them are at Poř (1496), Xnjorgin, and Soxurt'.

PAINTING

No wall painting in this area can be attributed to this period, but there was a wealth of illuminations, especially from the scriptoria of Upper Armenia and Vaspurakan.

The monastery at Awagvank' sheltered the major scriptorium of Upper Armenia, from which two manuscripts have survived: a Gospel dated 1201 (Erivan No. 10359), and the famous so-called Muš Homeliary, copied in 1202 (Erivan No. 7729). The first one has simple motifs of fretwork and vine scrolls. The second manuscript, illustrated by Step'annos, includes a few scenes from the life of Christ (*Christ enthroned, the Nativity, the Baptism of Christ, and Christ entering Jerusalem*). They are harmoniously composed, with delicate coloring, and the pictures are gracious if, perhaps, a little quaint.

p. 413

The influence of Byzantine art at this period is striking in a Gospel illustrated at Erzincan in 1183 (Erivan No. 2877). The Bible of Erzincan, dated 1269 (Jerusalem No. 1925) is the first known Armenian example of illustrations on themes from the Old Testament. It shows a more personal style, and a determination to give a coherent pictorial representation of some difficult subjects such as the vision of Ezekiel. Later painters conformed to Byzantine iconography, as in a manuscript dated 1374 (Patriarchate at Ejmiacin).

p. 419

One thousand five hundred manuscripts illuminated in Vaspurakan between the 13th and the 17th century are extant, and such an extraordinary production is a subject of wonder. They were produced in numerous modest hermitages isolated along the shores of Lake Van or in remote areas of the valley of the Taurus. We can suppose that artists were stimulated by their patrons' taste for manuscripts. As for sources, we must remember that painters were itinerant, and that sculptures and paintings on the church of the Holy Cross at Aġt'amar provided an exceptional variety of subjects.

The manuscripts are of uneven quality, but they share common characteristics: they are on paper, and the pictures are together at the beginning of the books, before the concordance tables. They are in general Gospels, and the subjects are mostly the miracles of Christ, with an iconography partly borrowed from 11th century models, to which two biblical scenes are often added (the Creation of the world, and the Sacrifice of Abraham). Also included are more original eschatological scenes such as the Vision of Ezekiel (which the painter attempted to translate faithfully), the Last Judgement (in which God is enthroned above the Apostles, and sometimes St. Gregory the Enlightener, a formula probably taken from the sculpture on the jamatoun at St. John at Hořomos), and the Second Coming, symbolized by a radiating cross, with angels blowing trumpets at the four corners. The concordance tables are also illuminated, having horseshoe arches, birds and vine scrolls. Marginal pictures are abundant in some manuscripts. In general, they are rendered in a sober style, with plain-colored areas outlined by thick black lines.

The first of these works come from the northeast of Lake Van, from Arč'ēs, Berkri, and Arckē, around 1300. Simēon of Arč'ēs was one of the most gifted

fig. 129

fig. 138 artists, and an exponent of the « scholarly » genre (Gospel dated 1305, Erivan No. 2744), while Xač'ēr of Berkri's style is markedly popular (Gospel dated 1294, Erivan No. 4814). The area remained an important source of illuminated manuscripts until the 15th century, time of Minas (Gospel dated 1455, Jerusalem No. 3815).

p. 426, 424 Aft'amar and other neighborly hermitages on the shores of Lake Van were mainly productive in the 14th century, with painters such as Zak'aria (Gospel dated 1357, Erivan No. 5332), Karapet, Murat, and C'erun (Gospel dated 1391, Erivan No. 8772). Painters such as Daniel were active during the 15th century (Gospel dated 1436, Erivan No. 5543).

fig. 429 Xizan and the surrounding hermitages had a steady production from the 14th century, but mainly during the 15th and 16th centuries, with Rēštakēs (Gospel dated 1397, Erivan No. 7629), Yovhannēs (Gospel dated 1400, Erivan No. 346; Gospel dated 1402, Erivan No. 5562), Mkrtič', Vardan (Gospel dated 1430, Erivan No. 4827), etc.

p. 427 From the mid-15th century, an individual style began to evolve in Xizan (more fluid lines, a greater range of colors), freely developed by the painter Xač'atur I of Xizan by inserting personal details into the iconography, or using the backgrounds filled with floral patterns found in Iranian illuminations (Gospel dated 1455, Baltimore, Walters Art Gallery n 543). But we cannot rely on either period or geography to establish a typological listing of Vaspurakan miniatures, and we have to take three general tendencies into account:

p. 423 A popular output, with mediocre drawings, dull colors, but an iconography which is often original and taken from legendary sources which could be difficult to identify if the painters had not provided short explanatory captions, as did the surprising painter of Turuberan, Yovsean of Hazarakn (Gospel dated 1316, Erivan No. 4818), or Melkisedek (Gospel dated 1338, Erivan No. 4813).

p. 425 A more scholarly production, mannered at times, and close to Byzantine or p. 428 Cilician models, such as the work of Kirakos of Ajbak (Gospel dated 1330, Erivan No. 2929), and of Atom of Sori (Gospel dated 1458, Erivan No. 5331).

fig. 145 The eastern style remained, however, the most characteristic tendency, the core of a real school, and it was shared by many painters: doll-like heads with pink spots on the cheeks, elongated eyes, S-shaped eyebrows, feet on one side and stereotyped postures. These features are common to Kirakos of Ajbak (Gospel dated 1330, New Julfa No. 481 [44]), Nahapet of Surb Gamaḡiel (Gospel dated 1391, New Julfa No. 689 [II, 150]), Rēštakēs of Xizan (Gospel dated 1397), Daniel of Uranc' (Gospel dated 1433, Erivan No. 4963), etc. It would be tempting to trace influences from Arab painting from Mesopotamia, at the peak of its popularity in the 13th century, but analogies are not striking, and the style of the faces seems to derive more from Irano-Mongol art, less convincingly, however, than in the sculptures of the school of Vayoc'jor, previously mentioned.

Scriptoria in Vaspurakan maintained their production until the Armenians emigrated, and they were taken over by the Kurds, irreversible factors which began from the 16th century.

Xizan workshops, however, spread their influence as far as Ayarat and Arc'ax, and they remained prosperous for over another century.

THE ART OF THE KINGDOM OF CILICIA (NEW ARMENIA)

WE have seen how the Armenian baronetcy of New Armenia was formed, and how, during the whole of the 12th century, it had to fight against the Seljuks from Roum and the Ayyubids from Egypt, to fend off the territorial ambitions of Byzantine emperors, and even that of crusaders, in spite of matrimonial alliances between them and Armenians. In the end, baronetcy was recognized, and the Patriarchate consecrated its legitimacy when it chose to settle in Hromkla in 1147.

Elevated to a kingdom in 1199, New Armenia efficiently protected itself against the Muslims with a considerable amount of fortresses disposed in a defensive network and particularly effective protective lines. It enjoyed a century of peace, secured by Mongol suzerainty. The Armenians made deals with the emirs to detour caravans toward the Armenian ports of Korikos and Ayas, dealt with Venice and Genoa for transporting goods, and trade transit brought them rapid affluence. The country was probably the most cosmopolitan of the whole Near East, and this was reflected by its civilization, laced with many foreign influences: the intricate diplomacy and outward luxury of the Byzantines, the social structure and taste for weapons of the Franks, the sophisticated sense of leisure and scientific interest of the Arabs.

Decline started in the 14th century, when Armenians withdrew to a shrunken territory, deserted by their allies (Mongol power was declining, Franks were evicted, Byzantines departed). Transferred to Sis in 1293, the Patriarchate returned to Ejmiacin in 1441. Sis, the capital, was lost in 1375, but independent centers survived until the 19th century (Hacin, Zeytun).

ARCHITECTURE

ARCHITECTURE was essentially military at this period, and it contrasted in scale with the relative paucity of religious buildings.

MILITARY ARCHITECTURE

MILITARY architecture was basically intended to defend territories, and schemes varied according to the superficies of the sites: surrounding walls were erected around cities, but it was more often a citadel overlooking the city, as at Sis. Castles built as permanent residences were planned to serve several purposes, like Byzantine, Arab and crusaders' castles: they had to be large enough to shelter the garrison, and also servants, craftsmen, and provisions. Water supply was essential, and sites offering greater natural defenses were

favored to limit building costs and to save time. Exterior defense was secured by crenelated stone walls with, in general, accentuated bossing (Hfomkla). Towers, placed at regular intervals, were round or sometimes rectangular (the earth castle at Korikos), and projecting outward. The main, narrow, doorway through the wall gave into a sort of anteroom with groined-vaults, which led to a low courtyard inside the precinct of the castle. There were very few posterns. Interior defense systems were more or less complex, depending on the size of the place, and duplicated the exterior disposition, segmenting the castle on several levels, or courtyards; but there was nothing comparable to the keeps of western castles. The structure of the residential rooms, built against the surrounding walls, was simple. One or several chapels stood in courtyards, or were built within the thickness of the walls. Water was provided by several cisterns. Quite a number of these castles are still in relatively good condition, such as Anavarza, Lewonaberd (Yilankale), Vaša (Feke), Lambron, Anamur, etc. Harbors devoid of natural defenses needed more extensive works (Ayas, Korikos): on land, a large fortress with double surrounding walls, and at sea, a smaller fortress perched on a small island, a formula handsomely realized at Korikos. There were also small-sized forts such as Kumkale, used as refuges, or to oversee the safety of roads. The large number of fortresses still standing in Cilicia is surprising, but they merely illustrate a strategy common to all Christians of the time, exposed as they were to unexpected and striking Muslim attacks. Armenians, Franks and Byzantines were subjected to the same needs and constraints, and if technical methods were indeed exchanged, it would be vain to seek among them a leader in military architectural style.

RELIGIOUS ARCHITECTURE

THE Armenians, who were confident about recovering their lands in Greater Armenia, for quite some time limited the number of new churches, contenting themselves with old paleo-Christian churches, such as the basilica of the Corycian Cave, or chapels in fortresses. In the 13th century, the kingdom seemed to be firmly established, it was prosperous, and pressures from religious communities led to a building program of large cathedrals in cities (Sis, Tarse), and of monastery churches (Skewra, Drazark, etc.). Most of these buildings have unfortunately disintegrated, or are today no more than insignificant ruins. The typology of the churches does not offer great variety:

— There were basilicas, of which only two examples are known, both with « eastern » structures (three naves under a single saddle-roof): the church of St. Theodore at Anavarza, founded by T'oros I (1099-1129) and still partly preserved. It has a compact plan, with only two pairs of pillars, and a flat chevet with two curved niches, an extremely rare feature in basilicas. The cathedral of St. Sophia (= St. Gregory) at Sis (Kozan), now razed to the ground. It was larger, and had projecting apses with a trapezoidal perimeter, as did Greek churches.

— Most churches were small single naves, either within rectangular perimeters, especially when they were isolated buildings, or with round,

projecting apses, a formula mostly used when they were integrated into the walls of a castle, as was often the case (Savranca). The size of the north church at Korikos, with its archbands and lateral niches makes it an exception to the usual simplicity of these small buildings.

Churches with cupolas were very unusual. A small nave with cupola, an octagonal drum, a domed roof and an ogee-arched portal stood to the south of the cathedral at Sis. The church of the monastery of St. James at Hacin (Şaimbeyli) was founded in the 13th century and rebuilt by the Patriarch Xaç'atur I in 1554 as a cross within a rectangular perimeter, having four free-standing supports. The church at Paperon (Çandır), founded by the Constable Smbat in 1251, has only retained its east part, with a central apse flanked by two apsed rooms which are wider than they are long. We do not know what the cupola rested on, but it was probably a cross within a rectangular perimeter, with two free-standing supports. A portal with stalactite and complex chain carvings is still extant, and it is one of the rare examples of Armenian sculpture in Cilicia. More damaged even, the monastery church at Frenk was certainly a cross within a rectangular perimeter, with a cupola, but there is not much more we can add.

Traces of mural paintings are present in many of these churches (Anavarza, Korikos), but their condition prevents any possible analysis.

PAINTING

THE 11th century art of illumination in Greater Armenia was at the roots of Cilician illumination, into which a series of innovations were introduced during the 12th century, heralding the major works of the following centuries. Books were small, easy to handle, with richer decorations and pictures facing the texts they illustrated. Bibles, lectionaries, and psalms were added to the traditional Gospels. The technique gained in refinement. It became more detailed and precise, colors were more beautiful, but also more expensive (gold, lapis-lazuli for blue).

The first workshops were set up at Drazark, and later at Skewra, under the supervision of Nersēs of Lampron. We have already mentioned the Book of Prayers by Gregory of Narek, dated 1173 (Erivan, No. 1568). Another manuscript, in a similar style, has bright colors contrasting with the solemnity of the scenes (Jerusalem No. 1796).

A real school was later formed at the religious capital of Hromkla, (1250-1270), which was faithful to earlier formulas: hieratic postures for the figures, contrasting coloring (such as golden dedications on blue backgrounds, taken from Arabic calligraphy), and a Byzantine iconography. Kirakos was the first exponent of this style (Gospel dated 1249, Erivan No. 7690), but his pupil T'oros Roslin was the most famous painter in this genre. His name may be of Germanic origin, and he worked at Hromkla from 1260 to 1268, where he is known to have produced seven of the manuscripts we still have: a Gospel dated 1260 (Jerusalem

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fig. 137, 141

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p. 420

fig. 136
p. 417

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No. 251), a Gospel dated 1262 (Baltimore, Walters Art Gallery No. 539), the Gospel of Leon III, dated 1261 (Jerusalem No. 2660), a Gospel dated 1265 (Jerusalem No. 1956), the Ritual of Vardan, dated 1266 (Jerusalem No. 2027), the Gospel of Malatya, dated 1268 (Erivan No. 10675), the Gospel of Vasak, undated (Washington, Freer Gallery of Art). The modeling of his faces is realistic, the bodies are well proportioned, postures are natural, and folds are flowing. Frames, architectural features and landscapes are simple and unobtrusive, giving the scenes a serene and peaceful atmosphere characteristic of the school of Hromkla. Several artists adopted a similar style at the time, such as Yovasap', working at Skewra, where he illustrated the manuscript of Top Kapi (Istanbul) in 1273, and probably that of the Constable Smbat, before 1274 (Erivan No. 7644). His style is slightly more emotional, and he tended to add Islamic elements such as cicada-shaped grotesques, curvaceous arches on concordance tables, and angles shaped as flat stalactites. An unidentified, and very talented painter has illustrated, in an Italianate style, the Gospel of Queen Keran in 1272 (Jerusalem n 2563), and another a Gospel dedicated to Prince Vasak c.1270 (Jerusalem No. 2568) in the eloquent style of the Paleologs.

From 1280, a more emotional style gained ground, inspiring painters, who now dramatized scenes from the life of Christ with emotional postures, exalted or suffering faces, and unreal backgrounds. These expressionistic and fantastic works belong to the school called « Armenian Baroque ». Works of excellence, executed for high dignitaries from the court, are those that have survived, such as the *Lectionary* of King Het'um II, dated 1286 (Erivan No. 979). Its painter is unidentified and it is probably a collective work, full of illuminations with figures moving in a hallucinatory world. Many details were picked out from exotic sources: the Far East, India, the West. . . They also appear in the Gospel of Bishop Yovhannēs, dated 1287 (Erivan No. 197), and in another one from the same decade (Erivan No. 9422). On the other hand, the so-called Gospel of the Eight Painters, dated 1320 (Erivan No. 7651) is a copy of a Byzantine manuscript (Florence, Laurenziana VI, 23), but the illustrations are arranged in bands. It was one of the last good quality works produced by the Cilician scriptoria with that of Sargis Picak, who also contributed to this Gospel. He was a thorough, meticulous and prolific, but not overtly talented, painter: Gospel of Queen Mariam, dated 1346 (Jerusalem No. 1973), *Hymnary* dated 1335 (Jerusalem No. 1578). Sargis marks the beginning of the rapid decline of an art that had reached, in the previous century, a level equal to the greatest.

It is also important to mention the extent of the Cilician school's influence on illuminations produced in Greater Armenia and in the diaspora.

COINAGE

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ARMENIAN coins from Cilicia are interesting in two respects. Their very existence is clear proof of the kingdom's autonomy, since no medieval Christian suzerain would have granted such a privilege to a vassal. Conversely, the Sultan of Roum, who had temporarily imposed his protectorate upon King Het'um I, allowed him to mint coins in their joint names.

The size and iconography of the coins also illustrate the close cultural links existing between Armenians and Frankish rulers. Gold coins are very rare (Leon I, Constantine I); most were minted in silver, and sometimes in copper (Het'um II, Smpad). They first imitated Emperor Henry VI's bracteats (thin coins embossed on one side), and later the currencies of the kings of Jerusalem (a cross), or that of French feudals (facing lions).

ART IN THE DIASPORA FROM THE 12TH TO THE 15TH CENTURY

ART IN GEORGIA

ARMENIAN migration, which began at the end of the 11th century, increased to the point of forming, especially in Tiflis, a community that was important in numbers, wealth, and its taste for religious and artistic works. Baron Umek', for example, who came from Karin (Erzerum) in the 13th century, founded in Tiflis the cathedral of St. George, and his grandsons founded the monastery at Haranc' a century later. Other benefactors commissioned the churches of Bethlehem, of St. Gabriel, and of the Forty Martyrs. Most of the churches of this time were rebuilt four or five centuries later, and only the church of Umek' (an open cross within a rectangular perimeter) has retained many original features (1251), and has undergone only limited restorations.

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Several manuscripts were illuminated in Georgia by Armenian painters at this time, such as the Gospel of Tiflis, dated 1356 (Erivan No. 6230).

ART IN CRIMEA

ARMENIANS seem to have settled from the year 1000 in Crimea, where several Italian colonies were already established, and they jointly organized an important commercial network with the West. The communities prospered and cultural development followed, but the diaspora always kept tight links with historical Armenia. With the Turkish invasion in the 15th century, the communities collapsed and many Armenians emigrated to Poland.

Many monasteries and churches were built in Crimea, in the 14th century in particular, but information concerning these buildings has not so far gone beyond short descriptions in local magazines.

The typology of the churches includes single naves with archbands (Zoravank', 14th century), St. John Theologue (Kafa [Theodosia], 15th century), or ogée-arches (Baxč'i-Ėjivank'), crosses within rectangular perimeters such as St. George in the monastery of the Holy Cross (Surxat', 1336), or simple naves with cupolas such as St. John the Baptist (Kafa [Theodosia], 1348). As for jamatouns,

they were covered in a specifically Georgian manner: they have three naves and barrel-vaults resting on two free-standing pillars (E3 type).

Sculptors made wide use of complex and Seljukian chains, which illustrates a direct Tartar influence, although these features of Muslim origin had been adopted by the Armenians from the end of the 12th century.

Sculpture in wood was quite popular, notably for church doors such as that of the church of St. Sargis at Kafa (1371).

p. 439 Crimean illuminations clearly reflect the cosmopolitan character of a country where Greek and Italian influences were at first exclusively prominent. Original Armenian formulas appear progressively: drawing and monochrome coloring, aside from painting, flat colors in thick layers, and a preference for blue tones (the painters Awetis, Aṛak'el, Kirakos, Step'annos). However, the most handsome works are inspired by Italian art (as those by Övannēs), and even more so by Byzantine art of the time of the Paleologs, such as the Gospel of Surxat', dated 1332 (Erivan No. 7664), with its long, perfectly modeled faces delicately shaded with green, and offset by the white of the background. At the end of the 14th century, emigrants from Cilicia brought with them precious manuscripts, and their illustrations were more or less copied, such as the Gospel of K'ristosatur of Kafa, 1432 (Vienna n 543), but illustrations made in Crimea were sometimes added to Cilician manuscripts. Scriptoria remained active until the 15th century, always benefiting from various foreign influences, as we can see in a calendar made at Kafa in 1445 (Erivan No. 8973).

Many of the silver treasures found in Crimea, and generally made between the 12th and the 14th century, are attributed to Armenian workshops. The style of decorations on vases, ladles, etc., may bear a Cilician influence, but this is not firmly established.

ART IN POLAND

p. 551 ARMENIAN communities had settled in Lwow (Lemberg) and at Kamenec-Podolsk (K'amenec') from the 12th century, and benefited from privileges granted by the King of Poland toward the mid-13th century. According to tradition, emigrants from Ani founded a cathedral in Lwow in 1363, but the architects were in fact from Crimea. This church has a typology close to Greek churches planned as crosses within rectangular perimeters, with two west free-standing supports and three projecting apses. The decoration, however, is typically Armenian: a band of angular fretwork, blind arches with bulbous capitals. In the 13th century, Armenians founded the church of the Annunciation at Kamenec, which is a single nave with a projecting apse and, in 1398, the cathedral of St. Nicholas, which had four cupolas; it is now in ruins. On the whole, architects were under considerable Byzantine influence, although Armenian features are very much in evidence.

The development of Armenian communities in Poland and the Ukraine dwindled toward the end of the 17th century.

ART IN ITALY

IN the Middle Ages, Italy was the western country most linked to Armenia, but there is no room here to study the reasons for this (mostly commercial), or the development of relationships between the two countries. Armenians had settled in Italy since earliest medieval times, and their numbers increased sharply at the end of the 14th century.

We know that many Armenian churches were built in Italy from the 11th century (S. Maria de Matera), but most of them are from later dates, 13th and 14th centuries, such as St. Andrew of Tarento, St. Lazarus in Venice, and a church in Perugia. Most of these buildings were destroyed or radically transformed. Monasteries were so numerous that they organized themselves on the Augustinian model, and became completely Italianized in the 17th century. The integration of Armenians into Italian culture was surprisingly quick.

Italian influence over 14th century (and perhaps as early as the 13th century) Cilician and Crimean illuminations is well known through images such as the Protecting Virgin, or the Suckling Virgin (S. Der Nersessian), but Armenian scriptoria set up in Italy in the 14th century, in Bologna or Perugia, for example, are generally ignored. About sixty manuscripts have survived, illustrating the activity of these workshops. Most of them are not illustrated, or have only small marginal pictures, such as the Gospel written in Rome in 1310 (New Julfa No. 39 [39]), and another made in Perugia in 1362 (Rome, Hospital St. Blaise No. 3). A Gospel copied at Genoa in 1325 (Leningrad, Hermitage No. UZ 834), has illuminations reminiscent of the style of Tat'ew. The Gospel from Perugia, dated 1331 (Erivan No. 7628) and others kept at Nor Juġa and Bzommar, are very Italian in style. A *Lectionary* from Bologna, dated 1324 (Erivan No. 4553) contains a crowded *Ascension*, which may have been influenced by the style of Benedictine monks. There is also a Bible from Bologna, dated from the late 13th century, with typically western scenes of the Apocalypse, although it was realized in Crimea.

fig. 142, p. 430

- 127 - GOSPEL OF XORANASAT.
1224.
*The Evangelist John dictating to his disciple Prochoros.
Popular linear style typical of the Arc'ax group.
Eriwan. Matenedaran no. 4823, f. 247v.*
- 128 - UNIDENTIFIED GOSPEL. ARC'AX.
1261.
*Top: The Virgin and Child with the angel Gabriel; the painter has confused the Annunciation and the Theotokos. Beneath:
two Evangelists. Iconography and style illustrate the popular style of Arc'ax.
Eriwan. Matenedaran no. 378, f. 5.*
- 129 - GOSPEL BY THE PAINTER SIMEON OF ARC'ES.
1305.
*The Sacrifice of Abraham. The artist/leader of the scholarly school of Vaspurakan, found inspiration in the same subject,
sculpted at Aġtamar, but he added the ritual brazier (top right).
Eriwan. Matenedaran no. 2744, f. 5.*
- 130 - UNIDENTIFIED GOSPEL. CILICIA?
1304.
*The good thief and the seraphim guarding Paradise. Detail of a Last Judgement in the Byzantine style, in which the thief
seems to have been mistaken for Eve in the Garden of Eden.
Oxford. Bodleian Library Ms. Arm. no. 3, f. 11v.*
- 131 - GOSPEL BY T'OROS OF TAR'ON.
*School of Glajor (Siunia).
1323.
Annunciation at the fountain.
Eriwan. Matenedaran no. 6289, f. 143.*



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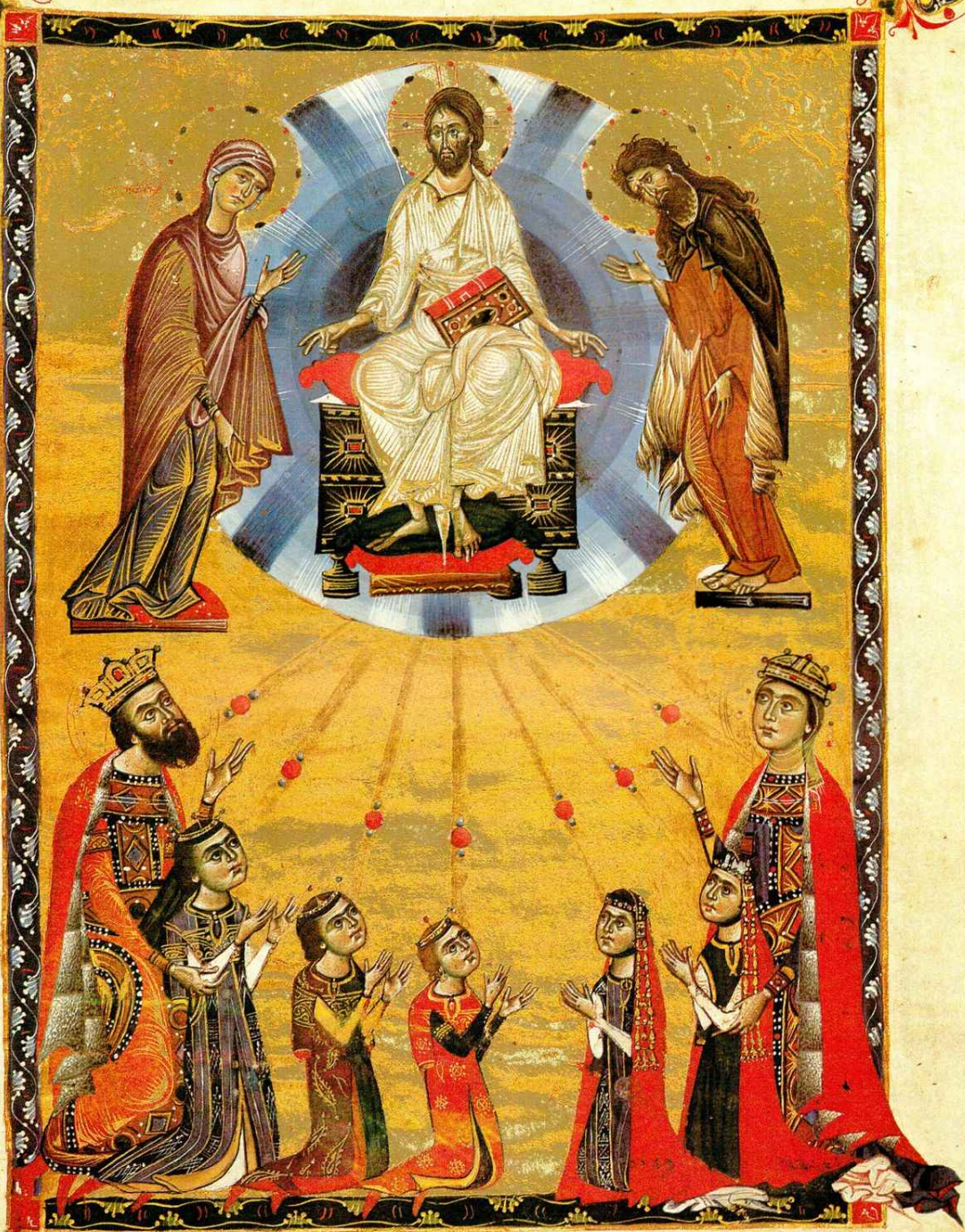




- 132 - GOSPEL BY THE PAINTER YOVHANNĒS OF BERKRĪ (VASPURAKAN).
 1362.
Detail from the Nativity. The faces of the Kings symbolize the three ages of lifetime. Note the inscriptions on the edges of the garments: the first has writing imitating Arabic characters; the two others have the word « king » written in Armenian.
New Julfa no. 404, f. 1v.
- 133 - GOSPEL OF IGNATIOS. HOĀMOSIVANK' (AYRARAT).
 1236.
This painter was the most talented of his time in the Ani area, and was keen in representing secular details; here, the kneeling donors' costumes and the lectern on which the manuscript is placed.
New Julfa no. 36, f. 124v.
- 134 - GOSPEL OF AWAG. SCHOOL OF GLAJOR (SIUNIA).
 Pentecost.
Jerusalem no. 1941, f. 8.

- 135 - UNIDENTIFIED GOSPEL, SO-CALLED OF T'ARGMANC'AC'VANK' (GOGAREN).
 1292.
The Nativity. It has a Byzantine iconography, but the linear and dramatic style of the scene confirms the « eastern » type of inspiration.
Erivan. Matenadaran no. 2743, f. 15.
- 136 - GOSPEL OF QUEEN KERAN (CILICIA).
 1272.
Jerusalem no. 2363, f. 380.
- 137 - RITUAL BY THE PAINTER TOROS ROSLIN. VARDAN (CILICIA).
 1266.
The crossing of the Red Sea.
Jerusalem no. 2027, f. 4v.
- 138 - GOSPEL BY THE PAINTER MINAS.
 1455.
Vision of Ezekiel.
The painter tried an original formula to illustrate the prophetic vision.
Jerusalem no. 3815, f. 39.
- 139 - THE TREE OF JESSE.
Jerusalem no. 3815, f. 1.
- 140 - GOSPEL OF QUEEN MARIUM BY THE PAINTER SARGIS PICAK (CILICIA).
 1346.
Crucifixion.
Jerusalem no. 1973, f. 258v.



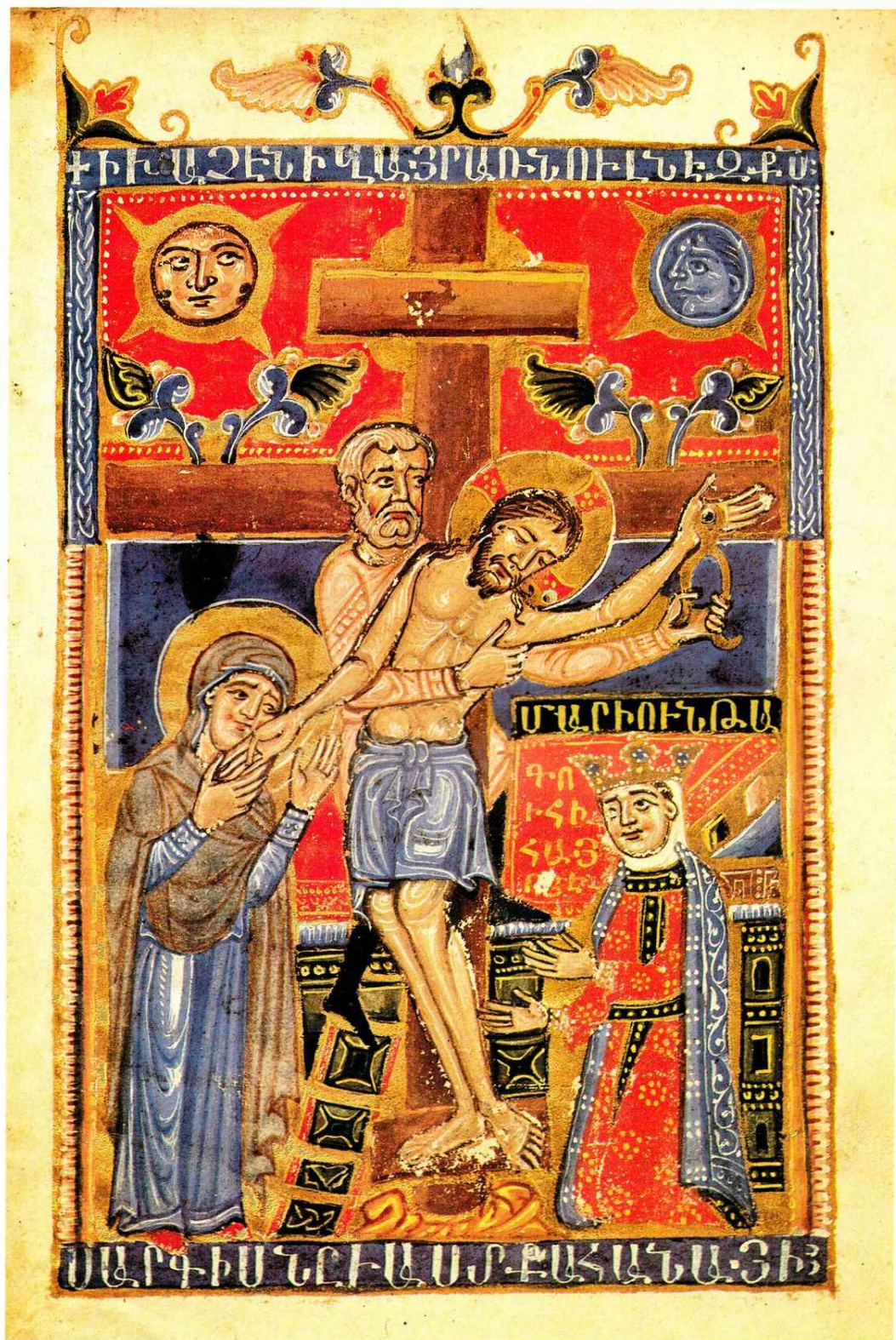


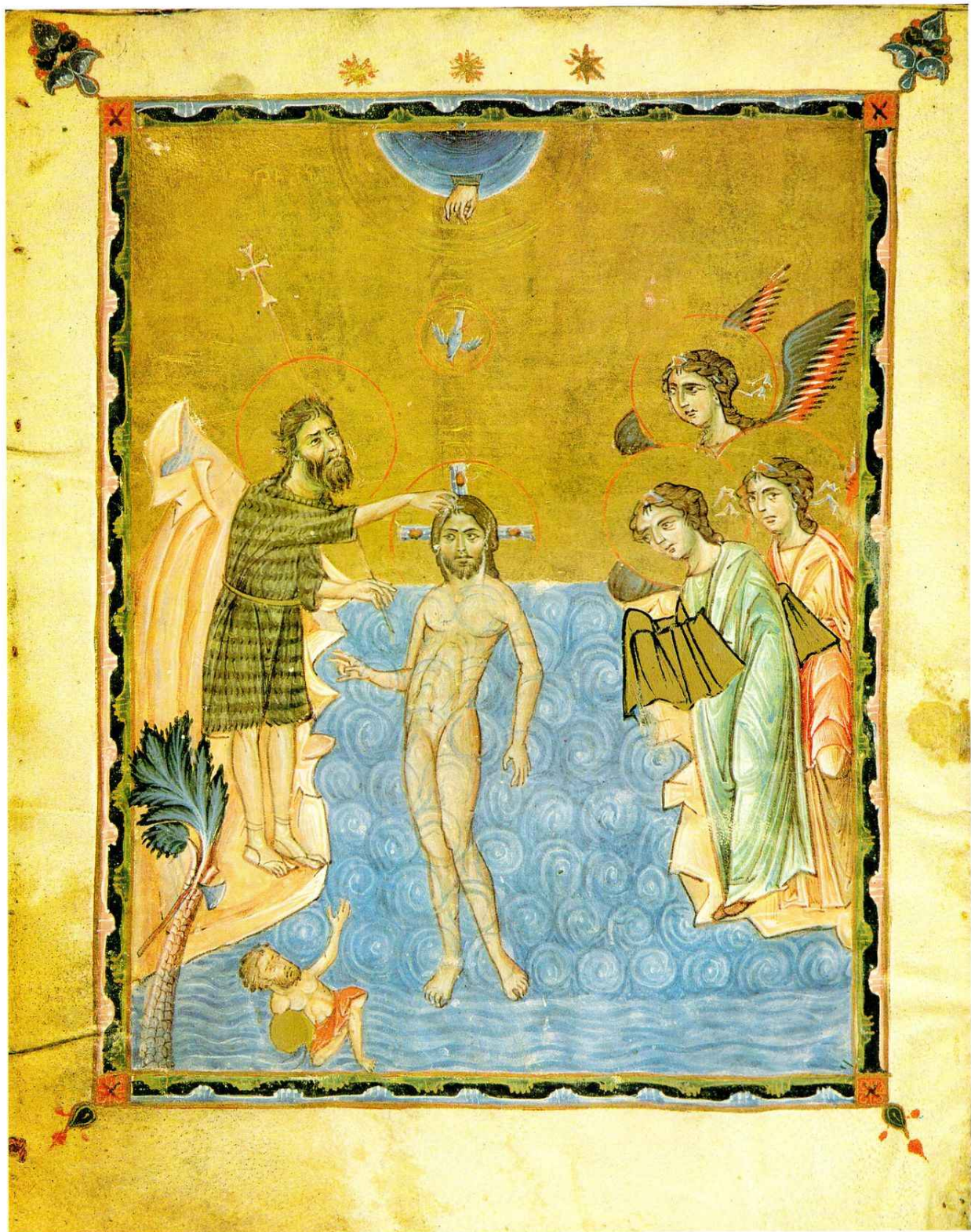
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- 141 - SO-CALLED GOSPEL OF MALATYA, BY T'OROS ROSLIN (CILICIA).

1268.

The Baptism of Christ.

Erivan. Matenadaran no. 10675, f. 22v.

- 142 - BIBLE FROM BOLOGNA (ITALY), COMPLETED IN CRIMEA.

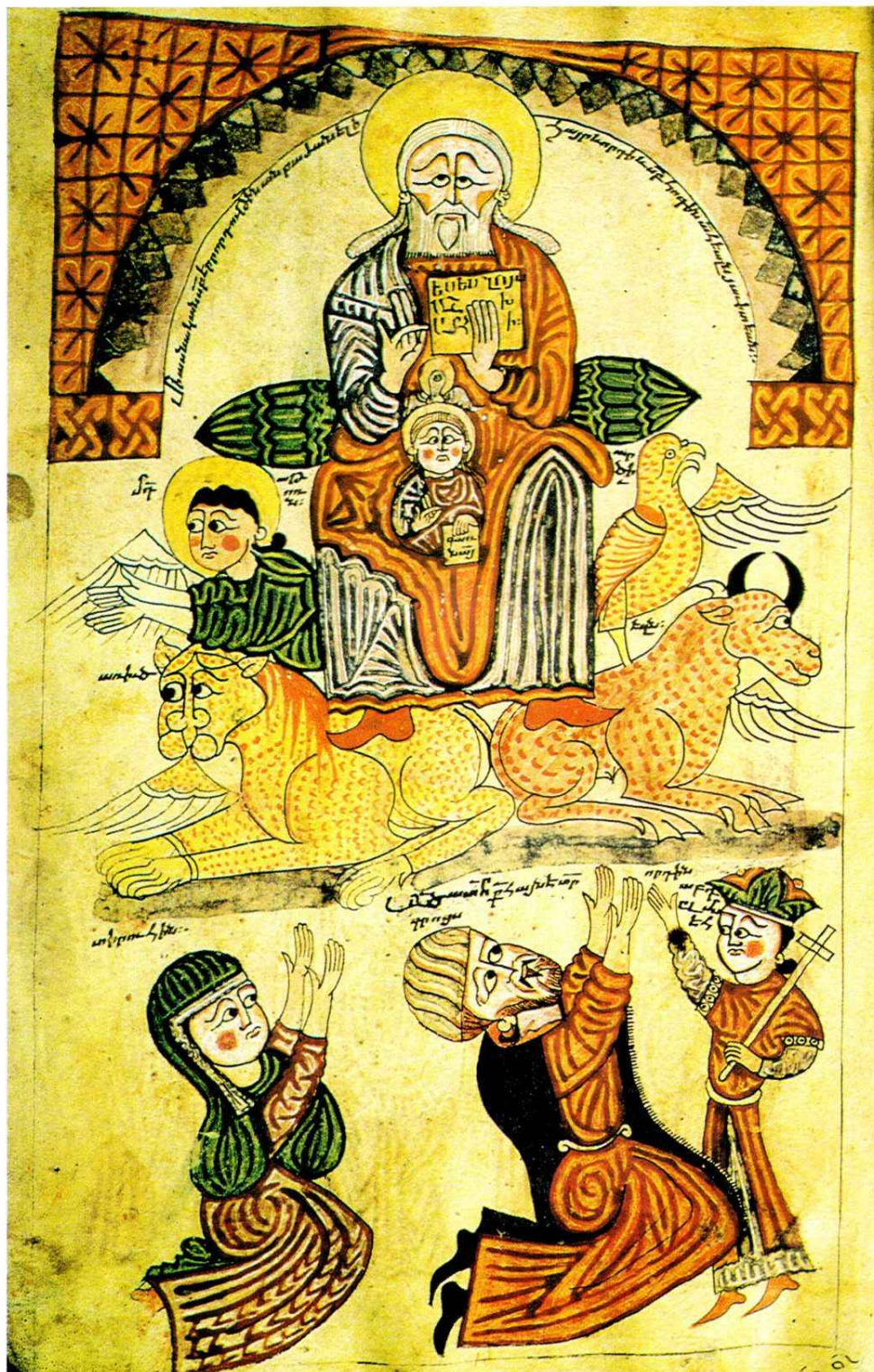
1368.

Vision from the Apocalypse (14, 2), a subject foreign to Armenian iconography. The picture combines western iconography and Byzantine style.

Erivan. Matenadaran no. 2705, f. 476v.

- 143 - GOSPEL BY GRIGOR OF TAT'EW (SIUNIA).
 1378.
The Annunciation at the fountain.
 Erivan. Matenadaran no. 7482, f. 248v.
- 144 - GOSPEL BY THE PAINTER NAHAPET OF SURB GAMAJEL (XIZAN).
 1391.
The picture combines the theme of the Trinity and that of a prophetic vision, as it is depicted on a bas-relief at St. Bartholomew, but here it is rendered in the eastern style of Vaspurakan. Below, the donors, a couple and their son.
 New Julfa no. 689, f. 13v.
- 145 - GOSPEL BY THE PAINTER DANIEL OF URANC' (XIZAN).
 1433.
The painter's work is a good example of the eastern style of Vaspurakan; he was the pupil of Zak'aria of Alt'amar. The two subjects here are seldom depicted in Armenian art. Top: the five loaves and fishes, an original version of a Byzantine theme. Bottom: Christ saving Peter from drowning, a subject familiar to the painter, who often had to sail on Lake Van.
 Erivan. Matenadaran no. 1963, f. 2v.
- 146 - GOSPEL BY THE PAINTER KARAPET OF APT'AMAR (BERDAJORIVANK').
 1463.
Pupil of Minas, the painter belonged to the « scholarly » school of Vaspurakan, but had an original talent, as in the Entombment (a symmetrical composition with candles and weeping angels).
 Erivan. Matenadaran no. 4837, f. 6v.
- 147 - GOSPEL BY THE PAINTER KARAPET OF APT'AMAR (BERDAJORIVANK').
 1463.
The Holy Women at the sepulcher (note the multi-headed soldier).
 Erivan. Matenadaran no. 4837, f. 8.





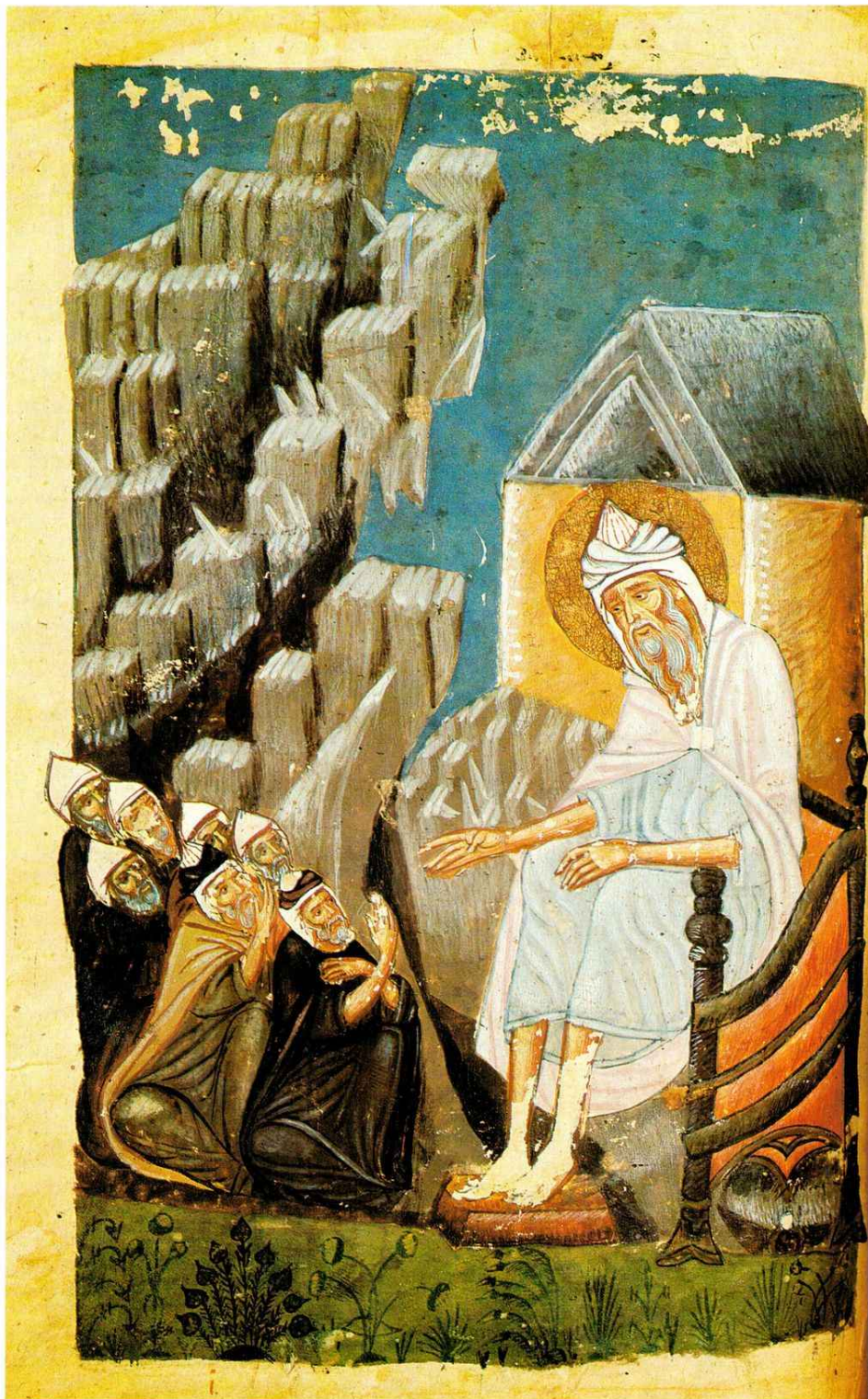




- 148 - GOSPEL BY THE PAINTER VARDAN OF XOSROVAVANK' (ŠATAK).
 1490.
The marriage at Cana. Detail of the cup-bearer and wine-taster. This subject was often illustrated by eastern-style painters from the Vaspurakan school.
 Erivan. Matenadaran no. 4827, f. 4.
- 149 - GOSPEL BY T'OROS OF TARŌN.
 1323.
Frontispiece. Detail. Two-headed siren with a peacock tail resembling that of a sehmrut, denoting an Iranian influence.
 Erivan. Matenadaran no. 5289.
- 150 - LIVES OF THE DESERT HERMITS BY THE MONK T'ADĒOS AWRAMENC', MONASTERY OF ST. ANTHONY AT KAFA (CRIMEA).
 1490.
A teaching scene.
 Jerusalem no. 285, f. 442.







ARMENIAN ART IN MODERN TIMES

THE 17th century Armenian cultural renaissance was not discovered for a long time. Archeologists were not interested in buildings of this period, but they have now been widely studied for several years and published works have demonstrated the wide artistic range and originality of the time.

The most important break in the history of Armenian art and culture took place between the age of feudalities and modern times. Long-lasting « bitter times », filled with wars, looting, famine, and harassment of all kinds had prevented any lasting artistic activity among Armenian communities. Isolation was another factor, made worse by unorganized and fragmented powers held by chieftains of nomadic tribes. The 15th and 16th centuries did not really elapse as « cultural vacuums ». Throughout them, Armenians kept to themselves, illuminating manuscripts, sculpting khatchkars, and occasionally building, but mostly restoring existing churches according to traditional norms. Meanwhile, Europe had grown out of the Middle Ages, into the Renaissance and modern times.

Armenia owed the brilliant renaissance of the early 17th century to enriched traders and the tolerance of the new rulers. Two apparently contradictory factors contributed to this renaissance: the country was now shared between Ottoman and Safavid empires, which were centralized, perfectly structured, and at peace with each other. Roads were safe again, improving mobility and exchanges. Also, Armenians deserted the land and became urbanized, founding cities of various sizes (New Julfa, Tiflis, Van, Agulis, etc.). Piety and a sense of prestige led communities to support artistic creation. Also, the Ottomans were suspicious of the turbulent and rebellious Kurds, and the peaceful and industrious Christians benefited from this situation since they could be relied upon as positive contributors to the development of the country.

This situation, however, did not evolve either quickly or easily. Following the eviction of the Turcomans, Turkish and Persian armies remained opposed to each other throughout the whole of the 16th century, to the detriment of Armenians, who were subjected to famine, massacres and deportations. The situation was finally stabilized between the two empires in the first years of the 17th century, when a com-

mon border was determined, which has remained practically the same to the present day. The political map of the country was, however, altered when the Russian empire invaded Transcaucasia during the second half of the 18th century. This led to long-lasting artistic decadence triggered by the political situation: the two Muslim empires feared, quite rightly, that Armenians would turn toward a power claiming to protect Christians. They treated them as potential enemies, and consequently abrogated their tolerant disposition.

But Armenia did enjoy a final artistic renaissance, which lasted for nearly two centuries. The fact that Armenia was divided into two states did not lead to a cultural split since there was no fundamental, cultural or religious dissension between Armenians living in either of the states. Persian shahs were in general more tolerant than Turkish sultans.

Armenia had acquired political stability, but the Armenian world was nonetheless perturbed by serious religious differences. We have already seen that Catholic unionists had dominated whole areas, in particular Naxč'awan, but violent attacks from powerful vardapet schools such as Tat'ew, Baġēs, Halbat, etc., greatly reduced their influence, and they finally had to emigrate to the Smyrna area. It is difficult to assess the part they may have played in the arts, and their influence seems to have been limited to clerical costumes.

ARCHITECTURE

MONASTERIES were still numerous, but their number remained quite static, and secular clergy increased in proportion to the rural, but mainly urban, population, which explains the large amount of parish churches.

In the midst of a major building program, the disastrous earthquake of 1648 destroyed numerous religious buildings in the basins of Van and of Urmia, and restorations were undertaken in an exceptionally innovative spirit.

Church founders were mostly clerics who could not afford to finance major buildings, and, through the Patriarchs, gathered contributions from parishioners, as was done at Ktuc' and St. Thaddeus. Laymen replaced clergy more and more in funding churches. They were the *khodjas*, a class made up of wealthy merchants, who traveled widely, and introduced in Armenia elements of a new style which borrowed from Persian, Turkish and European art. Armenians were not allowed to build churches without the authorization of Turkish pashas or Iranian khans, who were quite lenient at the time. The Great Vizir Köprülü Mustafa wrote edicts granting Armenians greater flexibility to practice their religion (1690); and we must not underestimate the part played by the Patriarchate of Constantinople in conserving and upkeeping monasteries and churches.

Craftsmen were now set up in specialized teams under experienced architects, which considerably reduced cost and time of building work. Churches could be built within a year where it had taken five or more two centuries before (M. Hasrat'yan).

CHURCHES

THERE were two typological developments: numbers of unusual shapes, quasi-exclusively in specific areas, which sometimes amount to regional schools and also a return to archaic plans tending to compactness (basilical, or in particular, crosses within rectangular perimeters, with free-standing supports).

Architects were aware that free-standing supports were more vulnerable to earthquakes, and they used bricks in the superstructures to reduce the risks, or lowered the drums to the point of completely doing away with them.

The new fashion for basilicas was mainly localized in the Zanzagur district of Siunia, perhaps because the weight and bad quality of the material available (basalt) made the building of cupolas more problematic (M. Hasrat'yan). There are « eastern », three-naved basilicas with a single saddle-roof. Others are « elongated », with two pairs of pillars, and retain some of the structure of paleo-Christian basilicas (Šatinvank', Mec Anapat, Haranc' Anapat, Mužumbar, Bist, P'araga, Nirgud). Others are « short », with only one pair of supports (Šnher, Ahermonivank', Horbatel, K'anak'er, S'inuhayr, Šorot' [1708]). The earliest of these buildings are not in Siunia but at Awag'vank' in Upper Armenia (c.1465). Three basilicas, now destroyed, are also mentioned in this province, two at Malazgirt (the Holy Mother of God, and St. Sergius), and one at Arc'at'i, near Erzerum, which had three pairs of pillars. Their descriptions tend to indicate an early date, but they might also have been altered paleo-Christian basilicas.

The *basilicas with cupolas* is an exceptional plan found at this period in outlying areas, and which must not be confused with crosses within rectangular perimeters. They are quite common in Iranian Azerbaijan (St. Sergius at Xoy, and Gearbad, with one cupola; Ğalasat and Mahlazan, with three cupolas), but are very rarely found elsewhere (P'ixus, New Julfa, Aznaberd). An interesting variation combining basilica and cross within a rectangular perimeter, with two free-standing supports, was built in Tiflis in the 18th century (see above).

Among single-naved churches, *single naves with three apses* are mainly sited in Siunia (Halijor, Bex Anapat, Karmvarank', Agarak). They differ from the 10th 11th century Vaspurakan type because they are quite large (about 22 x 11 yards), and have pointed barrel-vaults with two archbands resting on pillars. Single naves with a flat chevet are more unusual (Gtič'avank'), or a very open dihedron (the Holy Mother of God at Šatax), or else naves with cupolas (St. Vardan at Van, 1659; St. Stephen at Berkri, 1700).

Central plans remained very popular, but their typology contrasted with the previous period. They were again hall-shaped with cupolas (Šofakat' at Ėjmiacin, 1694), or crosses within rectangular perimeters, with four free-standing pillars, which had been common during the pre-Arabic period, but had later been neglected. There are a number of such churches in Naxč'awan (St. Thomas, 1680; St. Christopher, 1671; St. John, 1663; St. Stephen), all four at Agulis, and others at C'fna, P'araga, Me'ri, Gał, St. Karapet at Abrakunis (1648), and

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p. 537

fig. 152

p. 519

p. 470

p. 510

p. 558 Tiflis. There is less of this type of church elsewhere (Xat'aravank', Muḡni, etc.). This type of cross within a rectangular perimeter is clearly influenced by the post-Byzantine Greek style in the western provinces, for example at Palu, Mala-
 fig. 154 tyā (Meliten), St. John at Aprank', near Derjan (1834 or 1854). There is an unusual variation of this plan, especially in Vaspurakan: jamatoun-churches, which owe their name to a nave planned as an A1 type jamatoun (the parish church at Aparank', 1664; the Holy Mother of God at Goms, 1681-1692; St. George at Kcuak, 1714; Šatax, 1756; and Bast). They have more rarely a B1 type (St. Vardan at Van). Like jamatouns they do not have drums, but cupolas in the center and the four corner angles, with a flattened tetrahedral roof above, but they have an eastern apse flanked by two small apses which are rounded at the end.

Crosses within rectangular perimeters and with two free-standing supports would be of Armenian origin, according to G. Millet, who drew his conclusions from the drawing of a building now gone (Akoṛi). In fact, this kind of plan appeared at a late period in Armenia, but it was commonplace in Byzantium and in Georgia from the 10th century. We have seen that the first dated examples are from the 14th and 15th centuries. They became quite popular later on, especially in Vaspurakan (Arckē, 1648; Karadēr, Kē'wavank', Ktuc', 1713; and Č'arahān), and in Siunia (Karmirvank' at Astapat, and the Holy Seal at Bist). The west wing of some of these churches has a groined-vault instead of a barrel-vault (Kē'wavank'), or ribs (Ktuc').
 fig. 153, p. 549

Besides these archaic, if altered, shapes the cross within rectangular perimeter types, which were prominent during the age of the feudal states, were still occasionally being built, either closed (Srxuvank'), or open (the Holy Mother of God at Koxpanc', 1559/1648; St. Iazdbuzid, 1708).

A peculiar shape we shall call pseudo-cross within a rectangular perimeter is found in Kurdistan. The ground plan is a closed, partitioned cross within a rectangular perimeter, but the lateral wings have longitudinal vaults, and the west wing is a transversal barrel-vault. The church of the monastery of St. Bartholomew at Aḡbak was restored according to this plan in the 16th or the 17th century, and it was imitated in Iranian Azerbaijan (St. George at Haft'wan).
 p. 472

Less usual plans are more or less clearly related to the earliest Armenian art. Cupolas over central squares reappeared in Iranian-style buildings, with brick cupolas and no drum, but with altar-apses flanked by corner rooms (Tiraōr at Van, New Julfa). A semi-free cross was built on the island of Lim (1621-1626). Three-apsed churches were erected at Kuk'i (Naxč'awan) from a plan reminiscent of three apses in Tayk. The structure of St. Stephen at Darašamb (Azerbaijan) (1643-1655), echoes the 10th century three naves within rectangular perimeters of western Siunia. But the most striking example of this return to the past was built in 1811 by Simēon, Father Superior of the monastery of St. Thaddeus: he completed the partly demolished old church by adding a kind of narthex exactly duplicating that of the cathedral at Eḡmiciān, a self-explanatory addition when we know that Simēon never recovered from not being elected a Patriarch. It is actually surprising that the plan of this famous cathedral should not have been copied until the 19th century, but it was later, in 1868, with the church of the Holy Savior of the Lapanč'ec'i at Šuši.
 p. 513
 p. 155

There were also several architectonic innovations during this period. The interior shape of the apses of many buildings was not curved any more but polygonal, with five or seven facets, each of them with a niche under a pointed or an oggee arch, although their bases often remained curved (Ktuc', P'ixus, Bist, P'arakal, Abrakunis, Šorot', New Julfa, Xoy, Sangibaran, Hazaržirib, etc.). Also, an Iranian influence led some cupolas (often lowered) being placed directly over the central square, without intermediary drums (New Julfa, northern Iran, jamatoun-churches). The rooms on either side of the altar-apses were nearly always rectilinear, except in jamatoun-churches.

JAMATOUNS

JAMATOUNS, now sometimes called « darpas » in inscriptions, are different in the southwest and the northeast of the country. The southwest was more conservative, and has traditional A1 type jamatouns with four free-standing pillars, but, contrary to the previous period, they have practically no decorations in Vaspurakan (the Holy Apostles at Muš, 1555; Varagavank', 1648; Aparank', 1629; Aġt'amar, 1763; Lim, 1766; St. Thomas of Ganjak, 1671?; Narek, 1787; the Holy Cross at Moks, Barijor, Madavans). The nearly square perimeter of the earliest jamatouns tended to become elongated, while the relative space of the central square was reduced.

p. 539, 490, 587
p. 525

Other types of jamatouns are less usual: A2, with two free-standing pillars (P'ut'kuvank', 1601). D2, with cupolas over a square (Hogeac'vank', the Holy Cross at Hizan). E1, a round-arched room (Arckē). E2, consisting of two vaulted rooms separated by a double arcade (Poř, Ġtič').

fig. 152

In northern and south eastern Armenia, the E4 type, relatively unused during the age of feudalities, began to develop: a gallery built against the west façade of the church, opening to the outside through three large arcades, and sometimes topped with a rotunda bell-tower (Muřni, St. Gayanē, Zōravār, Mec Anapat, Šatinvank', Bex Anapat, Bist, and P'araga, Šorot').

BELL-TOWERS

TAKING advantage of their Muslim masters' good will, Armenians built many bell-towers at this period, but we know that they were introduced late in Vaspurakan (18th century), and they are of two kinds:

— They were built against the south or west façades, in front of churches, or jamatoun doors, as is the case for the cathedral at Ējmiacin, at Tat'ew, St. Thomas at Agulis, Cġna, Darašamb, Aġt'amar (1763), the Holy Apostles at Muš (1791), Narek (1815), Eġadutivank' (restored in 1828), Lim, Ktuc', etc. They rest on four pillars, two of them embedded, and have small oratories topped by pinnacles.

fig. 156

— They could also be annexed to an E4 type of gallery (Muřni, Sořakat', Zōravār), and were generally less prominent.

p. 538

A quite peculiar form of building of this period deserves to be mentioned, because they had practically disappeared after paleo-Christian times. These are

small funerary rooms annexed to some churches, either when they were built, or later. They have barrel- or groined-vaults, and a deep niche in which was placed the corpse of a holy person, whose reputation did not usually spread beyond the few neighboring villages (for example St. George at Xulëvank', Theodore at Derjan, and Stephen at Berkri, who should not be mistaken for the illustrious saints of the same names).

The respective placing of monastery buildings changed more than their structures: cells, built against the surrounding wall (preferably to the north), are vaulted, and open directly onto the courtyard. Refectories were no longer isolated but integrated in the monastic complex (Tat'ew, Gndervank', Xor Virap, Mec Anapat, Hawuc't'ar, St. Karapet at Muš). Vital to communities, fountains were the object of great attention (Aparank', 1660; the Holy Cross at Hizan).

Plans of new monasteries differed radically from the older ones. They were surrounded by rectangular walls against which ancillary annex and cells were built to the north. The main building remained the church, now isolated in the center of a large courtyard, with, sometimes, a galleried jamatoun standing in front of it (M. Hasrat'yan).

FORTIFIED MONASTERIES

MOST of the monastery walls were low, and built of puddled clay, sufficient to discourage prowlers but certainly not strong enough to repel an assault. Organized gangs were rampaging the country in the 17th and 18th centuries (Djalalis, Lesgues) and, as Muslim rulers forbid Armenian peasantry to keep weapons, monasteries became obvious places to seek refuge in case of danger. Monasteries located on sites very difficult to reach were given strong walls reinforced by semi-circular towers at each corner and on either side of the doorway (Aġtuvank', Hogeac'vank', Baġeš, Tatt'ew, etc.). Some even sustained genuine sieges, as did the monastery at Halijor, between 1723 and 1730, and St. Karapet at Muš, in 1915.

BRIDGES

UNTIL quite recently, bridges were built according to medieval tradition, and nothing, save inscriptions allows us to date 17th or 18th century bridges (the bridge at Šatax, for example, was built by a man called Barseġ in 1652). We have no proof that any of the later caravanserais were built by or with Armenians, even if this is plausible, especially around Van.

SCULPTURE

THE supports remained the same architectonic elements as in the past, especially portals, window arches and capitals. The façades were usually bare, but they sometimes had abstract decorations (particularly around windows), or

figurative carvings, and drums were singled out for decoration. As for khatchkars, they remained the best representatives of sculptors' skills.

The chosen motifs were generally foliate or geometrical, using twisted fringe as a frame for portals or windows; stalactites (*muqarna*) were different from the age of feudalities: teeth and almonds were longer, narrower, they lost their harmonious curves, and were rarely disposed in more than two rows. This new type is called « Ottoman stalactite », and is mainly found on portals, windows, aumbries and, less often, on cornices (*Hawuc't'ar*), or capitals (*Kaposivank'*, monastery of the Miracles at Arckē). Fretwork was still popular, but less skillfully rendered, and less imaginatively. Arabesques (or complex chains) were prominent.

Foliage motifs were developing, but probably more so in painting and minor arts than in sculpture. There were characteristic fretwork of vine scrolls in the « Roumi » style, then a great variety of floral motifs in the 18th century: carnations, but mostly tulips (*lâlê* style), in friezes or as bouquets in vases, such as at Muḡni, *Hawuc't'ar* and St. Thaddeus. The influence of European art is manifest and, moreover, was appreciated by Safavids and Ottomans alike. In areas isolated from mainstream commercialism, the tradition of earlier foliage patterns was maintained: fretworks of vine scrolls with heart-shaped palmettes, often altered to the point of not being identifiable (notably in Vaspurakan).

Figurative subjects were saintly figures or religious scenes, usually connected with the saint to whom the church was dedicated. Full-length or bust-length figures, mostly Apostles and St. Gregory, were carved on drums (the cathedral at Ējmiacin, and St. Stephen at Darašamb), or at the top of façades (St. Thaddeus at Artaz). Scenes were in general very clumsily rendered, and often framed. They were placed on gables or on tympanums: the healing of Tiridatis by St. Gregory (Xor Virap, 1661), the stoning of St. Stephen at Darašamb, Doubting Thomas at Agulis, and sometimes more peculiar scenes such as the Blessing of the harvest, on a church at Sivas.

At St. Thaddeus at Artaz (1811), the range of the decorations and the space over which they are spread are surprising. There are three levels of blind arches with carved foliate motifs: rosettes, cypress trees, then two bands of frieze, the lower one with vine scrolls starting from vases, and figures in a vine scroll on the upper one. The composition of this particular band was quite clearly taken from Aḡt'amar (the founder came from the basin of Van), but not so the subjects within the vine scroll: exotic animals (elephants), strange scenes straight from eastern legends, such as the bear and the rock, or from Muslim mythology, such as the angel Gabriel and al-Burak, the Prophet's horse, or also more specifically Iranian, as the fight of the two warriors, from the story of Shah Nameh, or the sculptor Fahrād hitting a pile of stones with his pick, or the love scene of Maḡjnûn Laylâ (surprising, considering the Armenians' modesty); another subject, taken from Caucasian mythology, shows the hero Amirani surging from the mouth of a dragon. Above, full-length figures stand in rectangular panels, including Simēon, the founder of the church, who is seen as a Patriarch, a rank he was aspiring to but never gained. The composite decor of this church has been compared, quite rightly, to the palace of the Turkish beg Īshak paḡa (1784).

fig. 162, 164

fig. 159, p. 432

fig. 164

SCULPTED PORTALS

MANY portals were decorated with a more or less complex juxtaposition of geometric patterns: the rectangular doors were sometimes framed with simple fretwork, and they had a semicircular tympanum above; embedded pilasters and archivolt with bands carved with fretwork, floral motifs, chamfers of Ottoman stalactites, rolls of twisted fringes, formed an outside frame around the doors and the tympanums (jamatoun at Varag, 1648; Mułni, 1664; Hawuc't'ar, 1721; Abrakunis, P'araga, etc.). Sometimes, all of the façades were decorated, with the portals under an archivolt, framed by two lateral niches and blind arches which were hardly less decorated (K'anak'er, c. 1630; St. Iazbuzid at T'ux, 1704). Several façades of very late buildings (19th century) have different and unusual decorations for the time: thick pilasters were placed on the façade, and a molded cornice gave them an archaic appearance (monastery of St. Karapet at Muš, and hammam at Ēndērēs [Šusehri]).

p. 541

fig. 160

Windows were generally narrow, sometimes cruciform or twinned (Šolakat', and K'anak'er), and they were framed either by molded fretwork shaped as a kind of cross with wider extremities, or topped by horseshoe arches with florets, and flanked with birds and rosettes.

Arched aumbries (niches) with ogee arches often had rectangular frames with twisted fringe on the edges, and a background of floral motifs; spandrels were carved with rosettes, and this type of decoration echoes the prettiness and precision of a style of art fashionable at the shahs' and sultans' courts (Hawuc't'ar, Bagaran).

KHATCHKARS

SEVENTEENTH 18th century khatchkars merely followed the style of previous periods, but carvings tended to overcrowd the surface, and they have a quasi-baroque technical virtuosity. Several formal types of khatchkars can be singled out, some produced by small local schools and others by well known sculptors.

– Khatchkars on which crosses have exaggerated extremities to the point of being double are mainly late 16th century examples found around Lake Sevan. The most typical shapes are the work of Melik'set' (attested between 1541 and 1595).

– K'iram, a sculptor active between 1551 and 1610 in the Martuni area, carved about fifty khatchkars in a peculiar style, with vine scrolls and eight-pointed stars as a background to the cross, on the cornice and in the margins, while there are blind arches on the base. The sculptors Akob and Arak'el worked in a similar style.

– Also in western Siunia (Kamo, Sewan) there are large numbers of figurative khatchkars on which are depicted prophetic visions, the Virgin and Child, and other scenes: the *Annunciation*, the *Nativity*, the *Flight into Egypt*, the *Crucifixion*, or the *Descent into Limbo* (especially on the khatchkar at Sewan, 1653).

– We have already seen earlier, gigantic, rectangular khatchkars from the school of Poł, and there were now nearly square khatchkars with Maltese crosses

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standing on rods with rings belonging to the paleo-Christian typology, but these khatchkars are in fact very late (17th century).

– Cross-shaped khatchkars remained very rare apart from a few examples such as one at Լիսիվանկ' in Gogaren (1640), now preserved at Էջմիածին.

– About 3, 000 khatchkars are still standing in the graveyard of Old Julfa, most of them dating from the late 16th and early 17th century, and the originality of their style forms a separate school. They are high, narrow, and carved in red tufa, either with a cross in a spear-shaped frame, or with two rows of two crosses in similar frames. Figurative motifs were often carved on the cornices, either prophetic visions of a type already well known in the 13th and 14th centuries, or a kind of double griffin with a human head, flanked by two angels (numerous examples between 1580 and 1688).

Some of the tombs in the same graveyard are topped with stylized, three-dimensional rams. Their sides are carved with fretwork, vine scrolls, and secular scenes (from the life of the deceased), and inscriptions. This subject was taken from the Kurds and the Turcomans, for whom rams (in Turkish: *koç*) were often a revered symbol. In other parts of the country, however, Armenians used simple humpback stones on which they placed similar carvings (Gndevank').

– There were also very small khatchkars in Vaspurakan in the late 18th century and early 19th century. Some are embedded in church walls, indicating donors' contributions, and others, made in white marble, were usually votive or funerary khatchkars.

p. 434, 435

p. 433

PAINTING

FOLLOWING the trends of the previous period, Armenians used the polychromy of tufa stone to enliven the façades of often austere-looking buildings, but they abandoned the variety of motifs for alternating ocher and black bands, especially on drums (Muḡni, St. Bartholomew).

Interior mural painting was quite fashionable, especially in the southern provinces of Armenia, where it tended to be used as in mosques: vine scrolls in cartouches, disposed symmetrically on arches, or radiating from a rosette in cupolas, as at Agulis and Abrakunis in Naxč'awan, but also geometrical motifs, gratings with flowers as at Tiramōr at Van, in Vaspurakan, or Xulevank' in Fourth Armenia. But there were also figures and scenes: religious hierarchy and the most famous Armenian saints are depicted in a resolutely European style in the jamatoun at Varag (1648). Scenes from the Old and the New Testaments, and figures of military saints are shown on brightly colored panels surrounded by flowered frames at Aznaberd in Naxč'awan. Saints and donors reminiscent of later illuminations figure on a vast floral background in the Iranian style at Muḡni. The style at Alap'ars is very different and hieratic. A warrior and a bishop (James of Nisibe?) are painted on either side of the altar-apse. Wood panels kept in Bjni and Sewan bear pictures of the Virgin, saints and angels, and the story of St. Gregory is painted in a naive style at the Tiramōr of Van (presently in the Patriarchate at Էջմիածին).

p. 471

fig. 161, p. 436

fig. 162

Painting in Naxč'awan was not limited to murals, for easel painting originated in this area. Naḡaš Yovnat'an (1661-1722), a painter and poet from Šorot' who was appreciated at the court of Tiflis, started this new development. He began the paintings of the cupola in the cathedral of Ėjmiacin. His sons Yart'iwn and Yakob were active in the mid-18th century (decor of the church at Abrakunis, Astapat and Aznaberd), but his grandson Yovnat'an Yovnat'ean realized the most important works: he completed the decor at Ėjmiacin, and executed those of the churches at Norašen (1793), Ėjgrašen and Haranc'vank'.

ILLUMINATION IN GREATER ARMENIA

IN Vaspurakan, as we have seen, the school of Xizan continued to produce works of uneven quality under the supervision of Sargis the Elder, who had been trained in Aḡt'amar, and whose own works were quite conventional (Hymnary of Bazenc' dated 1553 [Jerusalem No. 1594]). Sargis the Younger, one of his two sons, produced minor works (Hymnary dated 1601 [Jerusalem No. 1663]), but the other son, Martiros, was more gifted (Ganjaran dated 1575 [Jerusalem No. 135]). Besides his sons, Sargis the Elder had two quite talented pupils: Xač'atur II of Xizan, who illustrated, among other works, a Menologe dated 1591 (Jerusalem No. 1920) copied from a Gospel of Queen Keran, and Kirakos (Hymnary dated 1623 [Jerusalem No. 1594]). Some profane scenes were painted in the 16th century in Vaspurakan, notably in the monastery at Varag, such as the Life of Alexander (Jerusalem n 473), which was painted by Grigoris I (1510-1534), Patriarch of Aḡt'amar.

There were a few scriptoria outside Vaspurakan, for example at Keḡi in Upper Armenia, where Yakob of Julfa painted Gospels dated 1585 (Erivan No. 9691), 1586 (private collection), and Movsēs illustrated a Gospel dated 1588 (Vienna No. 308), in a very Italianate style.

MINOR ARTS

STUDY of Armenian minor arts, especially from this period, must be undertaken with the utmost care. Armenian daily life was not fundamentally different from the lives of Greeks, Syrians, and also Turks, Kurds and Persians in spite of their religious differences, although there were various levels of affluence, which will be mentioned later on. For this reason, it is extremely difficult to differentiate Armenian items from the others, and occasional inscriptions are not tangible proof since it has been demonstrated that Armenians worked for Muslims, and Muslims were just as likely to work for Armenians. Religious objects are the only ones of certain origin.

Most of the precious Armenian objects still with us belong to this period, which is not surprising because the earliest objects have progressively vanished. This is mainly because 17th and 18th century Armenian communities were grow-

ing rich, and religious ceremonial objects were a form of investment appreciated both by clerics and laymen. Numerous reliquaries were either restored or made (for right fingers and for fragments of the True Cross), as well as bindings, etc. Gold and silver objects were worked with virtuosity, and a profusion of semi-precious stones such as sardonyx and turquoise were used to the point of bad taste that was fashionable in Georgia and Iran at the time of the Safavids (cross of St. Bartholomew in silver and gems, late 15th century). Jewels, tiaras, necklaces, earrings and belts were often made of silver. A very special technique of silver filigree and milled edges, mainly applied to liturgical vases, had established the reputation of the workshops of Van in the 18th century.

fig. 139, p. 445

Tools were made of iron, and copper, or tinned copper, which was preferably used for domestic objects such as pots, dishes, plates and basins for hammams. Erzinka (Erzincan) was a well known center of such production, where engravings and niello work were used to decorate the objects, and this tradition has been maintained up to the present.

Armenian rugs were attested from the early Middle Ages if not before, but they were fragile and very few are over a century old. Unless inscriptions were woven into the rugs, it is difficult to distinguish them from Turkish or Kurdish productions of same areas, which use similar techniques and patterns.

p. 446

Armenian rugs are known for their quality (gordian knots), and their colors: carmine red extracted from the kermis (cochineal), insects gathered for centuries in the Arax valley; yellow from saffron and blue from indigo, which were imported. The most characteristic motif was the dragon from Mesopotamian, from archaic Greek and local mythologies (the višap, from which comes the name višapagorč', given to this type of rug), but which might be of Chinese origin. The background is filled by hexagons containing stylized monsters alternating with floral motifs, and sometimes with trees of life and phoenixes (?), thought to be the earliest, and originating from Vaspurakan (some of these rugs are attributed to the 15th century). The style changed in the 17th century, and became simplified. Another, radiating, motif appeared in the 17th century, mainly from Zangezour and Karabagh. It might be an eagle (arcuagorč') or a sun, but eventually it could be a stylized transposition of a theme common in Vaspurakan: a triumphal cross with angels blowing trumpets in the four corners (see above). This motif sometimes alternates with octagonal medallions. Less usual, snakes (ōjagorč') came from Ayarat. A cruciform motif was used, around Lake Sewan, in some rugs known as Sewan-Kasał. Floral patterns were commonplace in Anatolia (Sebast, Tokat), and Armenians from Cesarea imitated Persian motifs. The best known workshops were in the areas of Erzinka, Akn, and mainly Karabagh (Arc'ax). Armenian workshops set up in Constantinople (Kum Kapi) in the 19th century produced numerous rugs for the European market.

Besides rugs, textiles were widely used for religious purposes, and their quite naive style is not without charm. Chasubles, tiaras and miters were in general embroidered with gold thread, and sometimes adorned with pointed braiding, such as the handsome set from the monastery at Lim (18th century), now kept in the museum at Ējmiacin. Some textiles were printed at the same period, in workshops from central Anatolia (Karin, Erzinka, Kamax) and India (Madras),

which have remarkable colors. They were usually large altar cloths on which were depicted scenes from the life of Christ in a series of frames, with a few figures in restrained postures. Light colors on black or dark green backgrounds produced contrasts evoking some modern tapestries.

THE ART OF THE DIASPORA

IN CENTRAL AND WESTERN TURKEY

FROM the 17th century, Armenians and Kurds of eastern Turkey grew more and more apart. Kurds had remained shepherds and nomads meagerly living off their flocks, while Christians, sedentary farmers, craftsmen or traders, were becoming increasingly prosperous. Relationships between the two communities deteriorated, and Kurds embarked on pillaging and ransoming Armenians until insecurity was such that many Armenians chose to regroup in cities such as Van, Muş, Erzerum, Erzinka, Kefi, and even in western Turkish cities thought to be more « civilized ». They settled in Meliten, Amasya, Trebizond, Sivas, Kayseri (Cesarea), Alep, Constantinople, Smyrna. . . where they built churches, monasteries and their own dwellings, as well as schools and scriptoria.

p. 339

Churches did not offer any innovations, and most of them had a late Greek typology: crosses within rectangular perimeters, with four free-standing columns supporting lowered cupolas with low drums. Less moneyed communities built single-naved churches.

Civic buildings survived in several towns until very recently. Cesarea had several private residences in a street in the Armenian quarter. Contrasting with severe exteriors, interiors reflected the opulence of their owners, with wall-paneling, plasterwork and paintings in the late 18th century European taste providing rich decorations to the rooms, which gave on to a courtyard adorned with a fountain and sculptures.

Mural paintings seem to have decorated many Armenian churches from central and western Turkey (Palu, Malatya). Non-figurative motifs were often in the Ottoman style of the time, but Evangelical scenes were sometimes depicted, as in the monastery at Kaymakli, near Trebizond, where the style of the paintings was influenced by Greek works in local churches. Their date is debated: either 17th century, or perhaps early 15th century. The art of illumination flourished in Armenian settlements of western Turkey, especially in Constantinople, where Bibles were commissioned by wealthy patrons from New Julfa (the painter Xaç'atur).

The Ottomans' predilection for ceramics stimulated Armenians into setting up workshops in several cities, in particular in Kütahya, where they lived from the late 14th century. According to the Turkish traveler Evliya Çelebi, in the second half of the 17th century most of craftsmen of this city were Armenians.

Kütahya ceramics are characteristic for their siliceous paste without engobe, with alkaline-lead glaze. They have a good range of colors, predominantly yellows and greens, which can be sharp in tone. Technique and decorations were influenced by the famous workshops of Iznik, but the originality of pieces produced in Kütahya resides in the yellows (applied according to secret formulas probably originating from Greater Armenia), and in the relative number of religious subjects painted on them. Besides usual domestic items (pitchers, cups, bowls), tiles were made for churches. We know that a vardapet called Abraham commissioned two hundred of these tiles in 1718 for the Holy Sepulcher in Jerusalem. They were finally given, for an unknown reason, to the monastery of St. James of the Armenians in the same city, where they are still in place. The tiles, some of them by the hand of the painter T'oros, bear narrative scenes from the New Testament, or saints (St. George and St. Sergius), with a Greek or European iconography. The use of such tiles was certainly inspired by the profusion of 10th century Byzantine tiles decorating churches in Constantinople. Pilgrims' flasks and bowls on which are depicted the Apostles, and ordered by the same Abraham, are now kept in several public collections (in Brussels and Athens). Finally, numerous « suspended eggs », bearing monograms or stylized seraphim, were made for churches, but we do not quite know what their purpose was. In Kütahya, ceramic production was active until the 19th century, and was even known in Europe, but it reached its peak in the 18th century.

fig. 13, 184, p. 447

Ceramics, labelled Sivaz in Arabic, were produced at the same period. They were quite similar to the other ones, but their purple colours are characteristic. We do not know if the name Sivaz means that the workshops were located at Sivas-Sebaste, or if was the name of a craftsman from Kütahya.

Common or luxury copper objects were an Armenian specialty in western Turkey as well as in Greater Armenia. Workshops were implanted in cities such as Tokat and Kayseri, and decorations, essentially engraved or compartmented, were in the Ottoman style (bouquets, medallions).

IN GEORGIA

LARGE numbers of Armenians had settled in Georgia from the 12th century, especially in Tiflis. According to Tournefort, they constituted three-quarters of the population in the 18th century, and owned twenty-four churches, of which fourteen are still standing. Important Armenian minorities were living in other cities such as Gori.

Armenian art from Georgia was bound to be influenced by the Iranian cultural atmosphere of the region at the time.

Buildings, for example, were mostly built in brick. As for the typology, crosses within rectangular perimeters, with four free-standing supports were preferred (in Tiflis, the churches of St. George of Muḡni, founded in the 13th century, and entirely rebuilt in 1756; St. Bethlehem, rebuilt in stone in the 18th century; the Holy Mother of God of Havlabar, 1735, etc.) An original plan, combining basilica with cross within a rectangular perimeter, and two free-standing

supports, was also very popular (in Tiflis, the churches of the Holy Seal, 1703-1711; St. Stephen, 1712; the Holy Mother of God of Jigrašen, 1729; the Holy Mother of God of Norašen, 1737, etc.). Other plans are far less usual: basilicas such as St. Menas (1790); the new basilica at Haranc'vank', which has three cupolas over its transept (1789); and a single nave, a cross within a rectangular perimeter, with two free-standing supports (the large church at Ananuri, dated 1688, which has Armenian inscriptions naming the architect Grigor, and Georgian ones).

Decor is also influenced by Iranian art, with shallow niches in façades under spear-shaped blind arches, and high drums covered with lustered blue ceramic tiles.

p. 432

The sculpted decor of the south façade of the large church at Ananuri, which may have been executed by Armenians, has a definite Georgian composition, but the themes are original, especially the angels beneath two trees. They are rendered in a style so close to the lower monastery at Hořomayr (Tašyr) that a same sculptor may have worked on both. The two cultures were indeed closely linked.

Illumination was not very developed in Georgia, and we only know of three 17th century Georgian manuscripts illustrated by Armenians.

IN POLAND

ARMENIAN communities that had settled in the kingdom of Poland in the Middle Ages had become rich traders who built churches and luxurious residences for themselves. Some of their buildings have survived: private houses in Lwow and Zamostie, municipal buildings such as the « Armenian well » at K'amenec' (1638), which is topped by a handsome octagon, and even military constructions such as the « Armenian fort », a hexagonal bastion incorporated in the defensive system of the same city.

fig. 174, 175

The scriptorium of Lwow was particularly active in the 17th century: Łazar Baberdac'i worked there, and notably produced a Bible dated 1619 (Erivan n 351), taken from the engraver Jan Theodor de Bry the Younger (Liege 1561-Francfort 1623), who had produced a Bible, published in Mainz in 1609 (notes in the margins by the hand of the artist support this evidence). In turn, the work of Łazar Baberdac'i was copied several times (New Julfa).

Rugs woven in Lwow were merely copying contemporary styles from Turkey and the Caucasus, and had no originality. These rugs and so-called Transylvanian rugs could clearly be Anatolian carpets imported by Armenian merchants (R. Bechirian).

AT NEW JULFA

DURING the winter of 1604-1605, Shah Abbas ordered 20,000 Armenians from the city of Julfa, along the Arax river, to be deported to Isfahan, but hardly a

fifth reached the Iranian city. It was nonetheless from this small nucleus that one of the most remarkable communities of the diaspora prospered. It even came to the point of constituting a real state within the state: it was under the administrative rule of a *kalantar* who had widespread powers, but its real strength resided in the economy, because Armenians had taken over most of the commercial activities of the city. Even more surprising were the intense intellectual and artistic activities which flourished until the beginning of the 18th century, and which can only be explained by their numerous commercial links with other parts of the world. Armenian art was therefore open not only to Iranian, but also to European influences.

Typology and architectural features were most influenced by Muslim architecture, and brick was constantly used, with or without a plaster coating. Façades were segmented into panels with pointed blind arches. Inside churches, arches were pointed, and cupolas rested on Iranian pendentives. Apses were almost always pentagonal. Roofs were flat, or with very low domes. These churches can be cataloged as three groups:

- Churches with transverse barrel-vaults, which are among the earliest, such as St. James and St. Catherine (1622).

- Churches with cupolas over a square, an original plan, but taken from Muslim buildings (such as the Masdjid-e Djum'a at Ardabil), in which the main apse is flanked by two elongated rooms, while the nave consists of one or several square rooms covered by more or less projecting cupolas. The Holy Mother of God (1612), the church of Bethlehem (1627), and St. Nicholas (1644?) have only one cupola. The churches of the Holy Saviour, (1658-1662), St. Nerses (1666) and St. Gregory (1728) have two, and the church of St. George (1610) has three cupolas.

- A plan much favored in Siunia, crosses within rectangular perimeters, with four free-standing supports, is found in the churches of St. Sergius (1608?), St. Stephen (1613), St. John the Baptist (1620) and St. Menas (1658-1662).

Armenians of New Julfa were very fond of painting, and they used it in many different ways in churches and private houses.

Three different techniques were used for religious mural painting: easel painting on wood or canvas, frescos and ceramic tiles. Sometimes executed by foreign artists, easel paintings mostly depicted saints. Wall paintings, often applied to all the interior walls, were decorative on cupolas, and represented, on the walls, a wide range of subjects taken from the Old and the New Testaments, often completed by scenes from the life of St. Gregory (churches of the Holy Saviour, St. Stephen, St. Menas and of Bethlehem). These works were painted in the European style, and are reminiscent of the *Biblia Sacra* (1646) by the engraver Ch. van Sichem the Younger (Delft 1580-1648), but it is quite Italianate in the churches of the Holy Mother of God, and in that of St. John. Some western subject matter was also introduced, for example the « mystical wine-press » (church of St. Catherine, 1731).

Ceramics produced in local Armenian workshops include decorative scenes arranged in the manner of Safavid art of the time (rural or hunting scenes), but with Christian contents, in particular the Annunciation, shown in the churches of St. Stephen (1642), St. Sergius, St. George and of the Holy Saviour (1715).

fig. 167

fig. 166

Wealthy *khodjas* had houses decorated with profane subjects deriving from the works of European artists such as Abraham Bosse.

p. 438

Illuminations reflected cosmopolitan sources as much as the other art forms of New Julfa, and this is due to the very circumstances in which the school was formed. Itinerant painters were attracted by and settled in this affluent city: Yakob of Julfa (who died in 1613) had traveled to Erzerum, Keġi, Varag, etc.; an unidentified painter who produced a Gospel in 1607 (New Julfa No. 412 [241]); and Mesrop of Xizan, who illustrated a Menolog dated 1630 (New Julfa No. 466 [241]), also lived there. Styles tended to become more homogeneous later on, combining western iconography and Cilician style, as can be seen in the works of Step'annos of Julfa, such as a Gospel dated 1634 (New Julfa No. 398 [116]), and in a Gospel dated 1661 by Hayrapet of Julfa (New Julfa No. 512 [250]). Painters had a certain preference for biblical illustrations, and they used western sources: the *Apocalypse*, by Dürer, but mainly de Bry's Bible, copied at Lwow in 1619 (see above).

The limited amount of rugs produced in New Julfa were inevitably very close to the style of Isfahan Iranian rugs, and Christians were mostly involved in exporting them to Russia and western Europe.

ITALY

ARCHIVAL sources mention many churches built for or by Armenians in Italy, such as St. Gregory in Naples (1577-1580), which contain scenes from the life of St. Gregory by an Italian artist, and St. Gregory at Nardo (16th-17th centuries), which also has wall paintings. Despite the presence of an important Armenian community, few Armenian churches have remained in their original state. St. Bartholomew in Genoa, much altered, is a rectangular building with a flat sanctuary flanked by two rooms, preceded by a canopy placed under a cupola with no drum (14th century), and a barrel-vaulted nave (16th-18th centuries). The church of St. Gregory the Enlightener at Livorno was a cross within a rectangular perimeter, founded in 1714 and restored in 1844. Finally, there is in Padua a handsome palace built by Armenians in the 17th century.

SYRIA AND PALESTINE

THE Armenian community of Aleppo was probably prosperous enough to support the arts, although not many works were produced in this city. Those that were produced were cosmopolitan in style, such as ceramic tiles produced in the style of Kütahya, and a Book of the Holy Fathers dated 1625, in the local style, but illustrated by a painter originally from Poland (Jerusalem No. 23).

We should not underestimate the importance of the Patriarchate of Jerusalem as the « conservatory » of modern Armenian art. Mural paintings illustrate a similar combination of western inspiration and eastern style, as in a Last Judgement of 1715. Ceramic tiles applied to the walls of the chapel and the refectory of St. Ėjmiacin, originally commissioned for the Holy Sepulcher, were made in

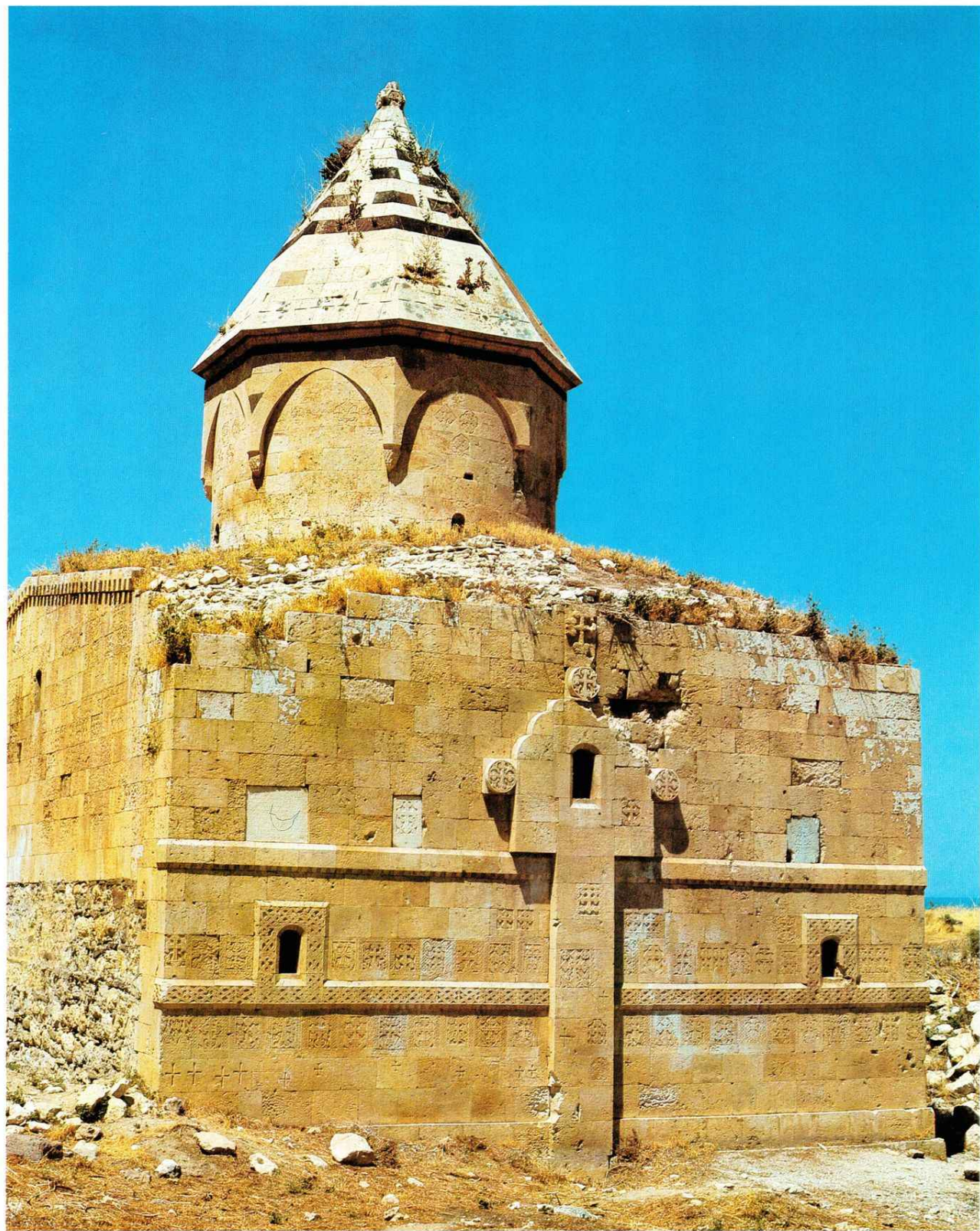
Kütahya. There is also a good-looking 16th century mosaic floor in the choir of the church of St. James, and a remarkable collection of copper objects (16th to 18th century) from Tokat and Erzuka is kept in the Patriarchal museum.

Armenian art did not abruptly cease to be produced. Buildings were funded by prosperous merchants or groups throughout the 19th century, whenever political fluctuations were favorable, which happened quite often in Armenian areas under Russian rule (Erivan, Alexandropol and Kars), but very seldom in Iran and Turkey.

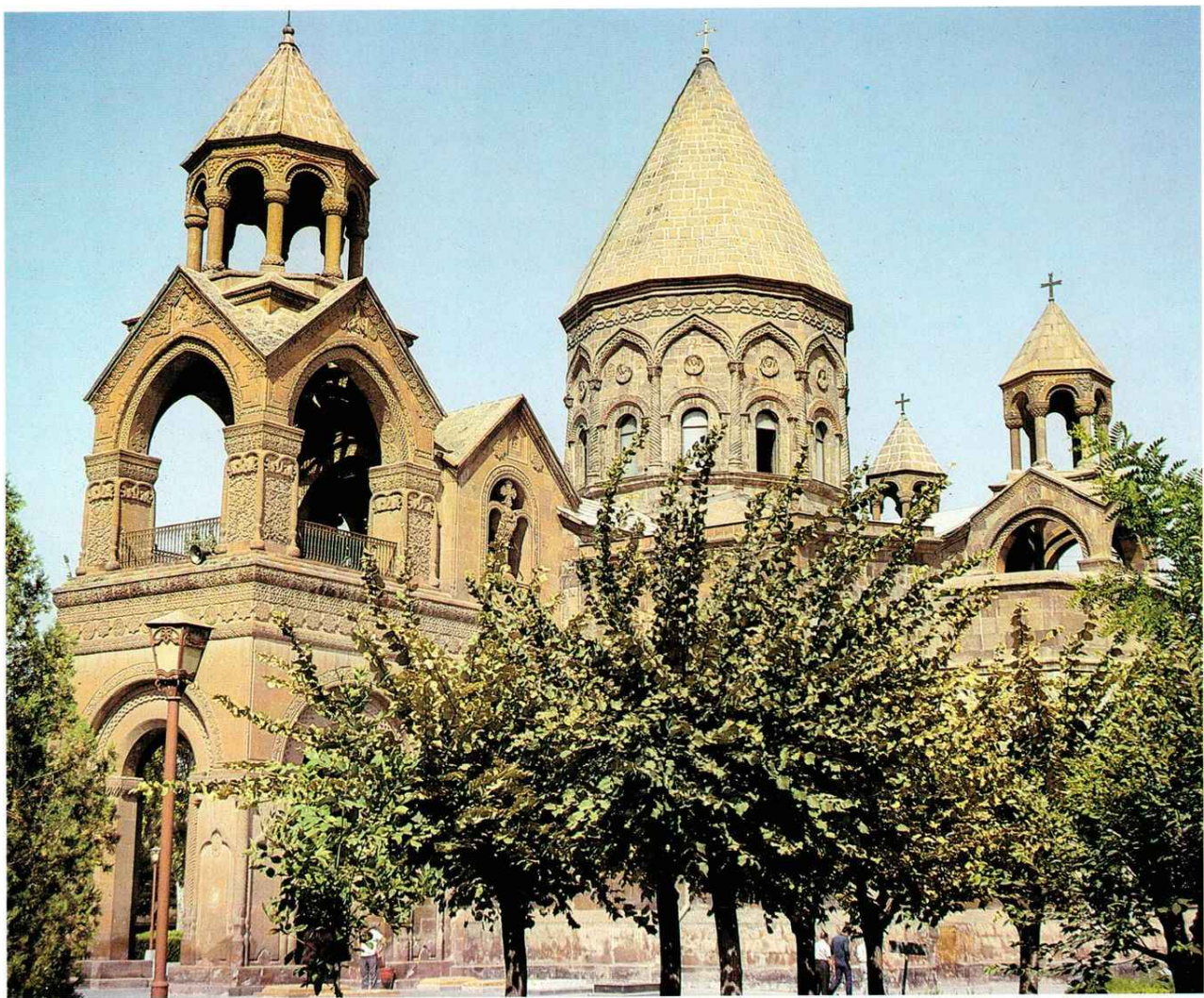
- 151 - **FORTRESS OF VAN (VASPURAKAN).**
View from the northwest.
Urartian foundations are in foreground, followed by Armenian walls with round towers preceding the doorway; the Kurdish and Ottoman walls of small stones and pisé are beyond.
- 152 - **CHURCH OF ST. STEPHEN AT BERKRI (VASPURAKAN).**
Early 17th century.
General view from the southwest.
- 153 - **CHURCH OF ST. JOHN AT KTUC' (VASPURAKAN).**
1713-1720.
General view from the southeast. Note the « suspended » blind arches of the drum, the bands on the east façade and the donors' khatchkars.
- 154 - **LOWER MONASTERY AT APARANK', NEAR DERJAN (UPPER ARMENIA).**
Mid-19th century.
The martyrion of a local saint stands next to the church.
- 155 - **THE CATHEDRAL AT E]MIACIN.**
General view from the southwest.
Founded in the 4th century, restored in the 5th century and several times later, notably in the 17th and 18th centuries; only the modern restorations of this church are visible here. Left: the bell-tower (1653-1658). Right: the drum (1627) and two lantern-turrets (1683).

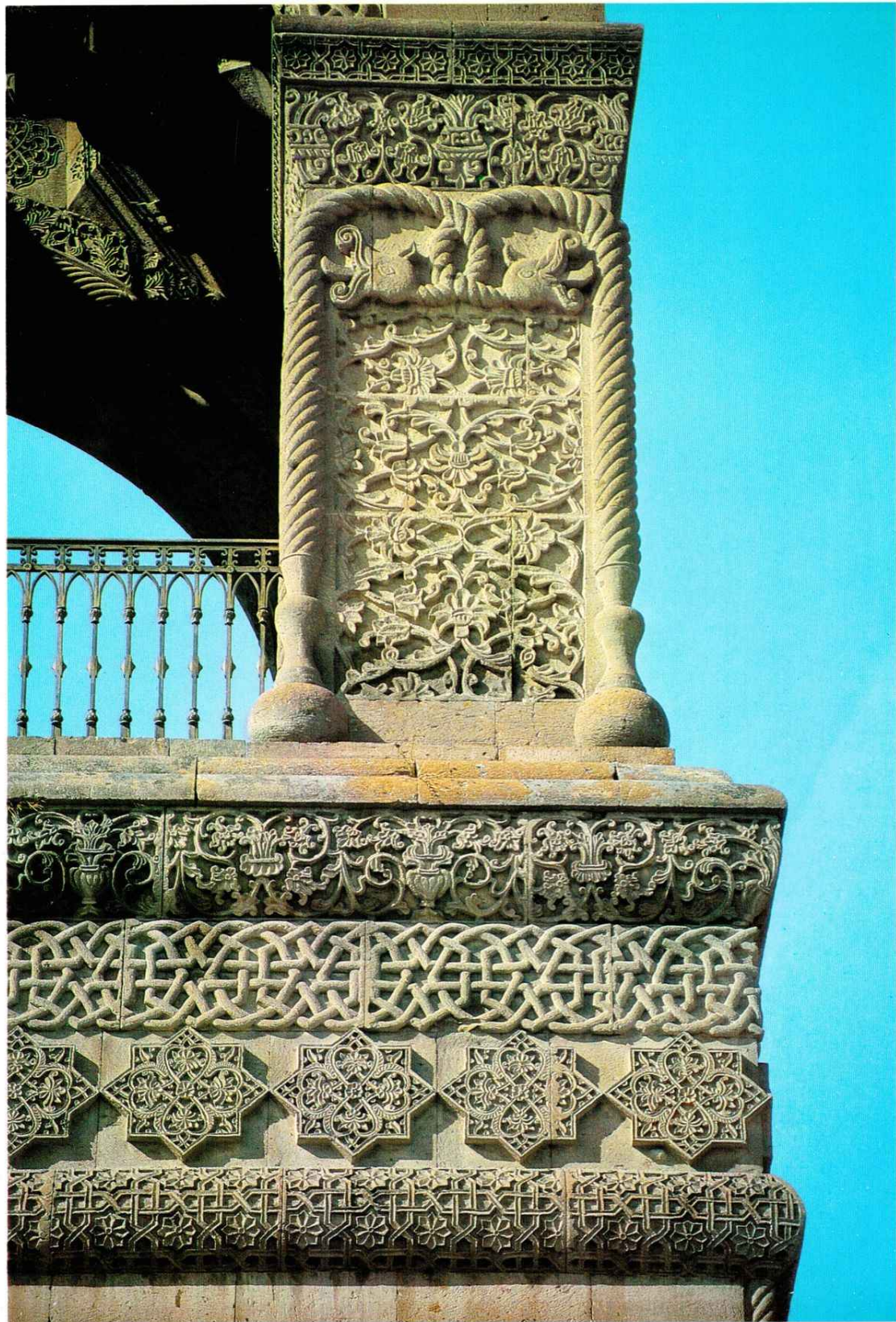




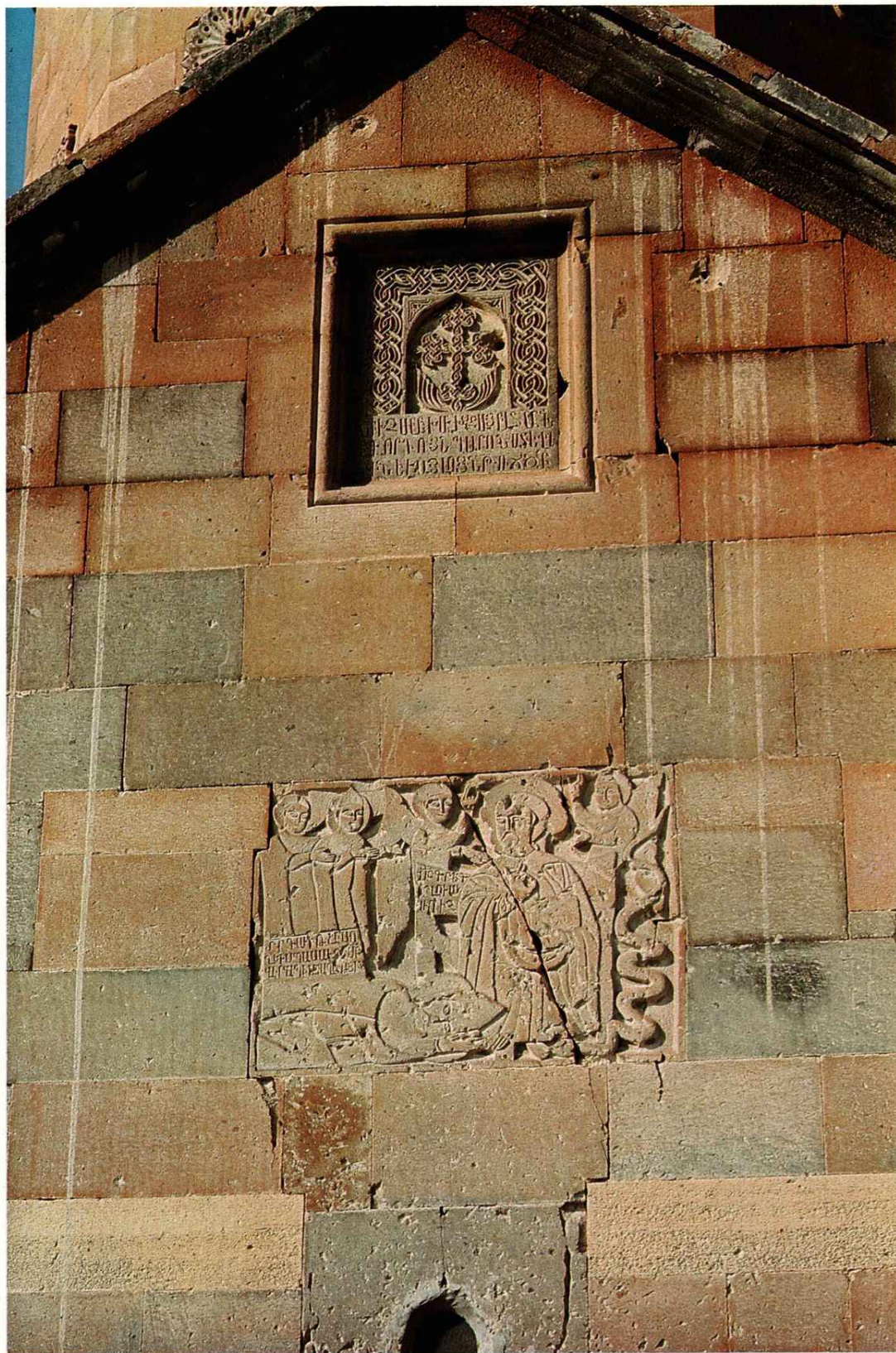








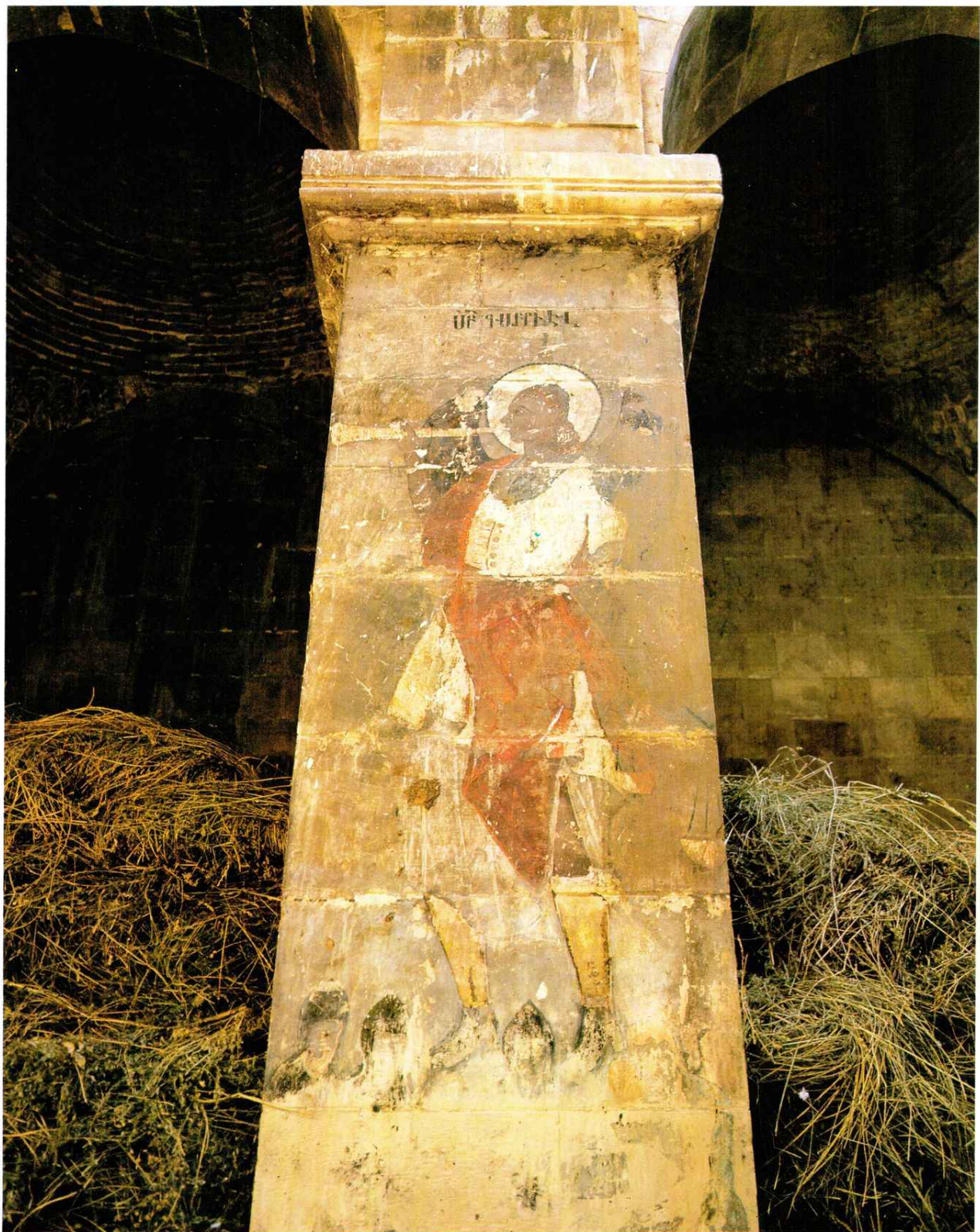


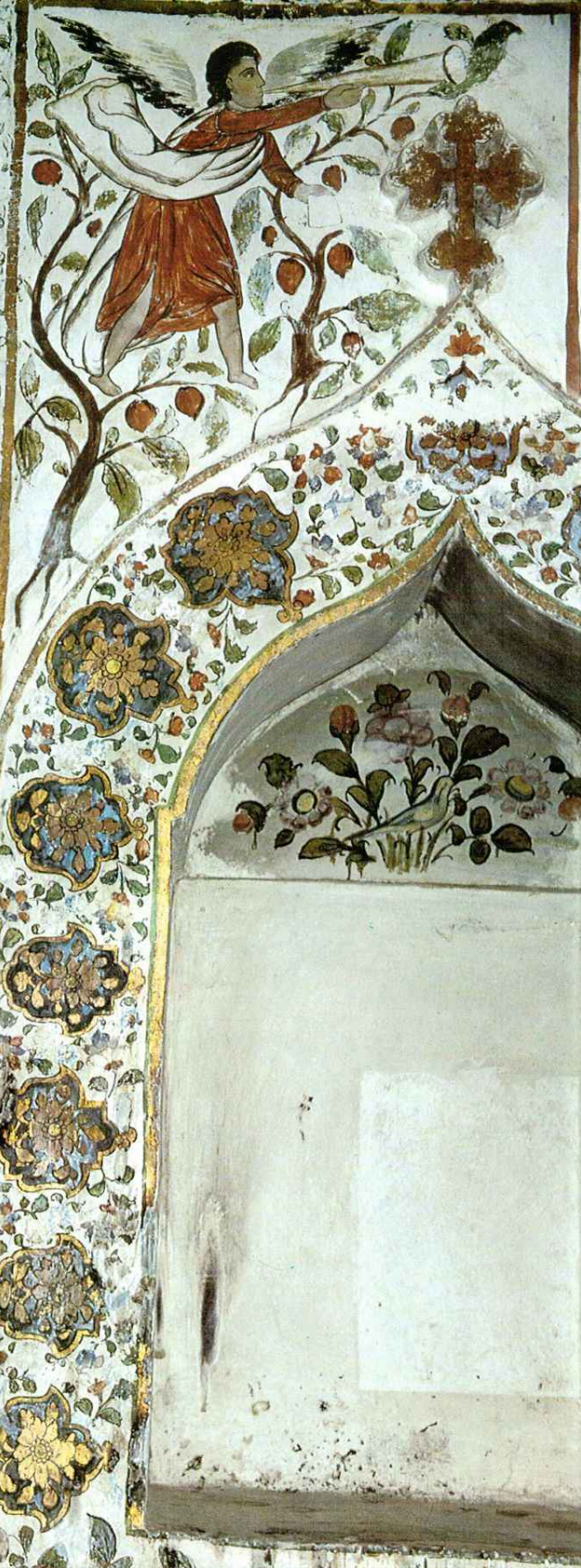


- 156 – THE CATHEDRAL AT E]MIACIN. THE BELL TOWER.
 1653-1658.
Detail of sculptures realized by Xizan craftsmen: vine scrolls spreading out of vases, fretworks, arabesques, twisted fringes, star-shaped medallions, all illustrating the sculptors' virtuosity and their somewhat baroque taste.
- 157 – CHURCH AT ŠOĬAKAT' AT E]MIACIN (AYRARAT).
 Founded in 1694 by Prince Ałamal of Šoroł'.
Detail of the decoration of the left niche of the west portal.
- 158 – CHURCH AT ŠOĬAKAT' AT E]MIACIN (AYRARAT).
 Founded in 1694 by Prince Ałamal of Šoroł'.
Detail of the left post of the west portal.
- 159 – CHEVET OF THE CHURCH AT XOR VIRAP (AYRARAT).
The restoration was ordered in 1662 by the khodjas Šamun of Agulis and Awł'andil of Tiflis at the time of the Father Superior Davit' of Tiflis.
A carved plaque shows St. Gregory between two angels, and worshipped by King Tiridates, who is prostrated at his feet. Top left: the two imploring figures were thought to be Ašxēn, wife of the king, and her sister Xosrovaduxt, but they are more probably the founders of the church. To the right: the snake reminds us that the saint has just been freed from the well where he had spent thirteen years.

- 160 – CHURCH OF THE HOLY MOTHER OF GOD AT K'ANAK'ĒR (AYRARAT).
17th century.
Chevet. Twin-crossed window (damaged) with a rich decor of six-pointed stars and fretwork.
- 161 – JAMATOUN OF ST. GEORGE AT VARAGAVANK'.
1648.
East pillar. The archangel Gabriel is blowing the trumpet of the Last Judgement (Matt. 24, 30-31). According to the eastern tradition, he is facing St. Michael in front of the church door, to guard the building. His costume is in the European style.
- 162 – PAINTINGS IN THE CHOIR. ST. GEORGE AT MUṬNI (AYRARAT).
17th century.
Floral decoration in the Persian style. Angel of the Last Judgement, blowing a trumpet. Left: St. Nicholas and St. Hripsime.
- 163 – MONASTERY. TAT'EW.
General view from the west, after the earthquake of 1931.
- 164 – NEW CHURCH OF ST. THADDEUS AT ARTAZ (VASPURAKAN).
1811.
Detail of the frieze. Top: fighting scene taken from Shah Nameh.

















- 165 - KHATCHKAR SODK (SIUNIA).
1569.
Top: Virgin and Child surrounded by symbolical animals (after the Siunian formula), by the sun and the moon. Two angels and two birds are on either side of the cross.
Patriarchate at Ejmiacin.
- 166 - KHATCHKAR OF THE PRIEST VARDAN (AYRARAT).
13th century.
- 167 - MURAL PAINTING. CHURCH OF BETHLEHEM AT NEW JULFA.
17th century.
St. Nersēs.

- 168 – THE ROMANCE OF ALEXANDER.
1536.
Illustrated by the Patriarch Grigoris I of Alḥamar. The picture shows Alexander about to shoot an arrow at Nikolaos, King of the Acarnanians. Beneath: Nikolaos and his horse have fallen to the ground.
Jerusalem, no. 473, f. 19.
- 169 – THE ROMANCE OF ALEXANDER.
1536.
Illustrated by the Patriarch Grigoris I of Alḥamar. Aristotle teaches the young Alexander.
Jerusalem, no. 473, f. 19.
- 170 – GOSPEL BY VARDAN OF BAIĒŠ (VASPURAKAN).
1569.
St. Gregory dictating the history of the Armenians to Agathang in the presence of King Tiridates.
Erivan. Matenadaran no. 1920, f. 3v.
- 171 – GOSPEL BY VARDAN OF BAIĒŠ (VASPURAKAN).
1569.
St. Gregory is about to restore the human features of King Tiridates, and is cheered by the crowd.
Erivan. Matenadaran no. 1920, f. 55.
- 172 – BIBLE (NEW JULFA).
1645.
The angel shows the heavenly Jerusalem to St. John, a vision forming the triumphal conclusion of the Apocalypse (Ap. 21, 9-27); 22, 1-5).
Jerusalem. Patriarchal Library no. 1933, f. 544.
- 173 – BIBLE (NEW JULFA).
1645.
This Bible is one of a series illustrated at New Julfa after that of Iazar Baberdac'i of Lxovv (1619), which was itself taken from western sources. In the wide margin running along the top and right sides, from top left to bottom right: God; the parting of light and darkness; the parting of the waters; plants; stars; birds and fish; animals. In the left panel: the creation of Adam; the creation of Eve; God warning Adam and Eve; the original sin; God expelling Adam and Eve from Paradise, which is guarded by a seraphim.
Jerusalem. Patriarchal Library no. 1933, f. 7v.
- 174 – THE BIBLE OF DE BRY (ISFAHAN).
1643-1646.
Top left: the Creation of the world. Top right: Adam names the animals, the creation of Eve, and Adam with Eve in Paradise. Bottom left: the Sin of Adam and Eve. Bottom right: Noah's ark.
Jerusalem. Patriarchal Library no. 1934, f. 12v.
- 175 – THE BIBLE OF DE BRY (ISFAHAN).
1643-1646.
Top left: the Hospitality of Abraham. Top right: the Sacrifice of Abraham, in three sequences. Bottom left: the Dream of Joseph. Bottom right: the Crossing of the Red Sea.
Jerusalem. Patriarchal Library no. 1934, f. 13.
- 176 – GOSPEL (CRIMEA).
1679.
The Last Judgement. Top: a group of bishops. Bottom: angels blowing their trumpets to wake the dead (Matt. 24, 31).
Chantilly. Musée Condé Ms no. 14/1353, f. 12.



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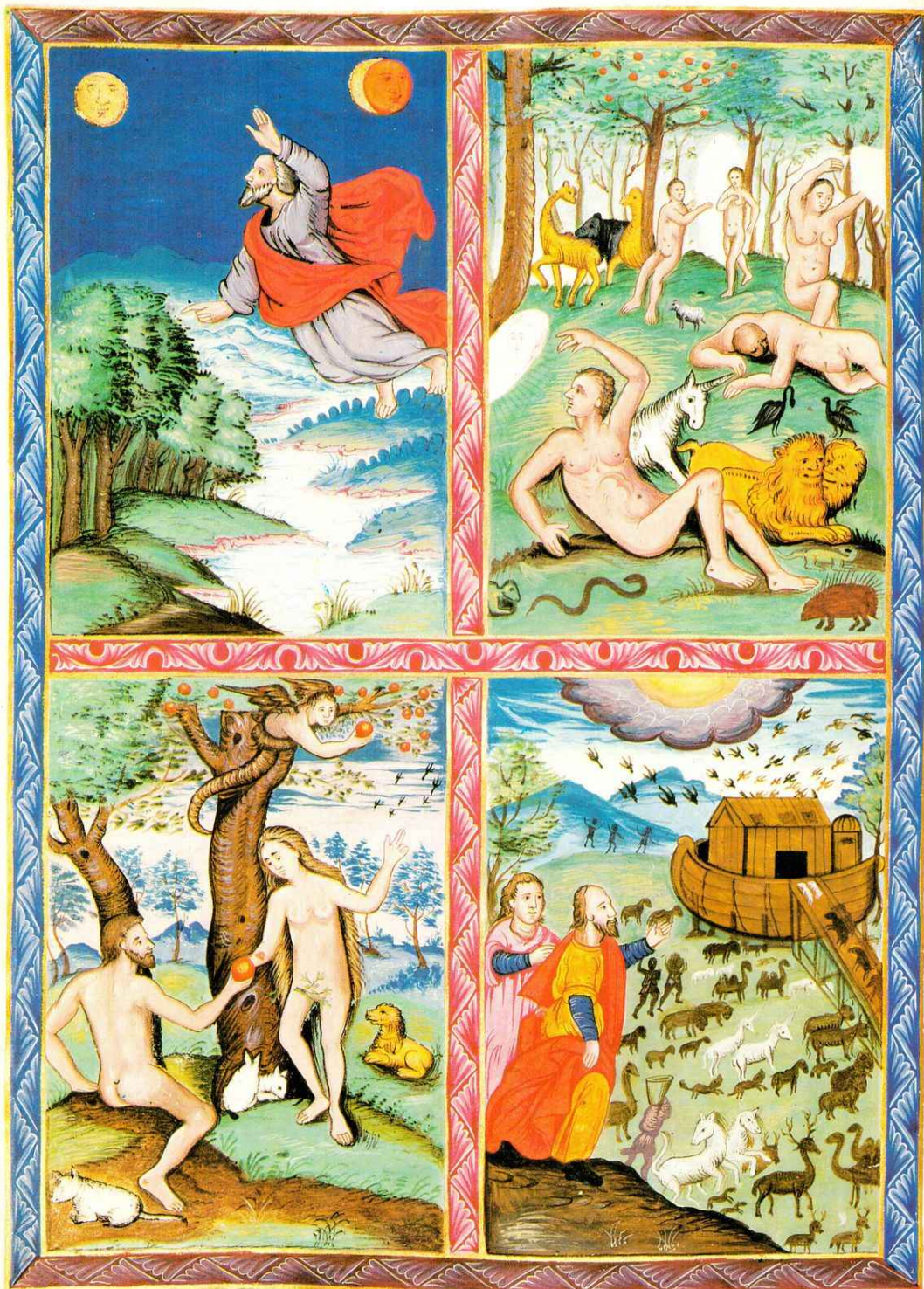
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CONCLUSIONS

PRESENT interest in Armenia springs from a number of things. Some architectural realizations have long been familiar to Orientalists, but most of these buildings were unknown in the West, even by art historians. Illuminations, khatchkars and other scholarly or popular works of art came to our knowledge less than fifty years ago. Numerous analogies between Armenian and western art favors comparative and critical studies. Also, a number of sites can now be visited, if not all of them.

Moreover, any genuine interest in ancient buildings is here amply rewarded. Like Italy, Armenia has a wealth of early Christian buildings, and if Italy has more sumptuous churches, the Armenian ones are more numerous, and their typology is more varied.

It is also fascinating to learn about the culture of a nation which was able to retain its identity and its traditions for centuries and, as such, was worthy of the sympathy of host countries toward the victims of many persecutions.

To conclude this study, we can resume general arguments concerning the origins and evolution of Armenian art, including influences that have left traces in this art, as well as art it has itself influenced.

As we have seen, the origins of Armenian art are still debated, but we estimate that it first emanated from Greco-Roman art, which is not surprising if we remember that the country was under the political, and therefore cultural, protectorate of the Roman Empire at the time of Armenia's conversion to Christianity. Rome provided Armenian architecture and other art forms with the basic elements the Armenians later turned into their own original art, but Iranian influence should certainly not be minimized. We also know of the reciprocal influences between the art of the late Roman empire and Parthian and Sassanid arts. Armenia remained so long a fief of Iran that Iranian influence was a logical consequence.

Several authors, K. Hovhannisyán in particular, think that Armenian art derives from Urartean art, but typological, architectural and iconographical differences are more numerous than similarities.

Armenian art evolved independently, certainly because of political circumstances, but also because of its religious isolation, as the Armenian Church was from its beginnings practically always in the midst of a hostile environment,

whether Christian (Chalcedonian) or Muslim. Nonetheless, Armenian art is not radically different from other eastern Christian arts, which had a more or less similar evolution. Comparable to these arts in this respect, it was quite conservative, even more so than some other eastern Christian arts, or was at least strongly attached to tradition. This is why it sometimes returned to earlier sources, reusing forms long abandoned and old-fashioned iconographical subjects.

Isolated as it was, Armenian art was influenced by many foreign sources, but these were generally temporary and quickly discarded, and we have mentioned the most striking examples in the previous sections.

Byzantine influence, which has been somewhat exaggerated by 19th century archeologists, was felt in a few minor cases in the 7th and the 10th centuries. Arabic influence (Omayyad and Sassanid) lasted longer, especially in painting and decorative sculpture (in the 9th and 10th centuries), and it was more obvious in Vaspurakan (Aġt'amar) than elsewhere.

The Georgian reconquest of the early 13th century was an important turning point in Armenian art: buildings gained height, decorative sculptures abounded, and mural painting was freely used. This Georgian influence, which lasted until the 14th century, was added to, but not substituted for, a Muslim influence introduced first by the Mongols, then by the Turcomans originally from Iran. Armenian stalactites (*muqarna*) and arabesques date from this time, while painters from Cilicia were at the same period drawing inspiration from western, more often Italian, models.

Influences brought upon Armenian art in modern times were foremost geographically determined: in western Armenia, it was the double modern influence, Greek (churches planned as crosses within rectangular perimeters, with four free-standing supports) and Ottoman (painted decor). In southern Armenia, it was that of the Jacobite Syrians, and of the Nestorians (churches with flat sanctuaries), and there was the Iranian influence in eastern Armenia.

From the 17th century, European influence, Russian included, was markedly present in Armenian art, especially in painting, its technique (easel painting), themes and iconography. This trend was already encouraged by Ottoman and Safavid rulers, who were very taken by western art. The Armenian upper classes followed suit and this evolution perhaps heralded the end of what we term Armenian art, or at least the medieval Christian Armenian tradition.

Besides this ultimate incursion, foreign influences have only marked Armenian art in a superficial and circumstantial manner, and viceversa. J. Strzygowski's hypothesis concerning the would-be Armenian origins of Byzantine and western (Romanesque and Gothic) arts has never been scientifically confirmed. These suppositions were often amplified and distorted in articles or popular publications, and they have not helped in objectively appreciating the place and role of Armenian art in history.

The influence of Armenian art over surrounding countries spread in the first instance in Transcaucasia during the paleo-Christian period. The Armenian religion was preponderant over Georgia and Caucasian Albania at this time, and Christian Caucasian art could justifiably be seen as essentially Armenian;

but this is a modern supposition, and it becomes ambiguous when we translate it into 5th and 6th century terms. Also, from the early 7th century, Georgia rejected Armenian tutelage and developed its own culture; which was not the case for Caucasian Albania, which was indeed progressively absorbed by Armenia. The Albanian Patriarchate of Ganjasar was quasi-symbolically maintained, but the Armenian Church and art were prominent, for example in the 13th century. The numerous buildings erected in Karabagh, in Albania, were practically identical to Armenian architecture, differences being limited to the talent or temperament of builders and sculptors.

During the 12th and 13th centuries, Armenian influence over Seljukian art was probably not as strong as has been believed, and the Seljuk Turks did not arrive in Anatolia devoid of all artistic traditions. They had invaded Iran and had absorbed some of its culture, which was at the time flourishing under the Samanid and Bûyid dynasties. Seljukian art was introduced and developed in Anatolia almost at the same time as Armenian art of the feudal age. This is illustrated by the hospital at Divriği, which has obvious structural and decorative similarities with Armenian *jamatouns*, but it dates from 1228, and is almost their contemporary. Exchanges between the two styles were, however, frequent. We know indeed that Armenian craftsmen worked on some Seljukian buildings, mosques and medresses. This was repeated about two centuries later with Irano-Mongol art (14th-15th century). The Mongol style did spread over Armenian sculpture, illumination, and even fashion, but Armenian *khatchkars* were certainly copied on Muslim tombstones at Ahlat in the basin of Van, and Armenian building methods were widely used, in the same area, for Mongolian *türbs* (mausoleums). This artistic counter-exchange perhaps led the Armenians to remember the *türbs* when they built some of their drums in Vaspurakan, in the late Middle Ages.

Also, Kurds wanting to express some artistic ambition in their architecture, such as the castle at Xoşap kale, copied from Armenian models, and probably called on Christian master-builders.

Despite certain relationships with other Christian arts, Armenian art remained isolated, autonomous, and surprisingly traditional, and yet Armenian expatriates concur easily to the cultural life of their host countries.

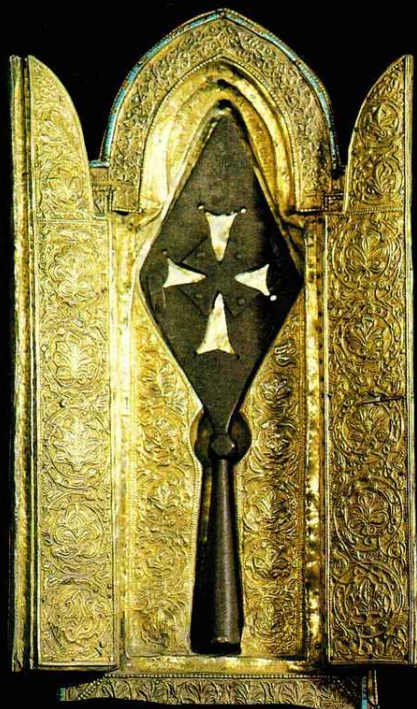
The contradiction between an extraordinary ability to adapt to many different cultures and the conservatism affecting the emotional, cultural and therefore artistic life of the Armenians is not the least mysterious side of the Armenian mind.

- 177 - RELIQUARY FROM SKEWRA (CILICIA).
1293.
Silver gilt over wood. 2.5 x 1.4 inches.
Around the Cross - Full length: St. Gregory and St. Thaddeus. In medallions, top: St. Paul and St. Peter, repeated later, in reverse, above the horizontal arms of the cross; bottom: St. Eustrate and St. Vardan.
Leningrad. Hermitage museum.
- 178 - RELIQUARY OF THE HOLY SPEAR. MONASTERY AT SURB GEGARD.
1687.
The wrought iron spear-head with a cut-out Maltese cross is placed in a silver gilt casing with embossed vine scrolls.
Ejmiacin. Historical museum no. 159.
- 179 - RELIQUARY OF NOAH'S ARK. KANAKER.
1696.
Silver gilt. Jewelled cross.
Ejmiacin. Historical museum.
- 180 - RELIQUARY OF THE HOLY SEAL FROM XOTAKERAC-VANK' (SIUNIA).
1900.
Jewelled cross. On the wings: the archangels Michael and Gabriel. Top: prophetic vision, bust of Christ enthroned.
Bottom: bust of Prince Ezi'i Prolean, who commissioned the reliquary.
Erivan. History museum.
- 181 - PRINTED ALTAR CLOTH.
Scenes from the New Testament.
1756.
Erivan. History museum.
- 182 - AGHKAND-TYPE CUP. ANI.
13th century.
Figure between two stylized trees. 6 3/4 inches.
Erivan. History museum, no. 123/306.
- 183 - AGHKAND-TYPE CUP. DUIN.
12th-13th century.
A bird catching a snake. 8 1/4 inches.
Erivan. History museum, no. 1794/314.
- 184 - « EGG » TO HANG. KÚTAHYA.
18th century.
A seraphim and crosses.
Paris. Armenian museum of France.
- 185 - CUP. KÚTAHYA CERAMIC.
1718.
St. Michael psychopomp. Post-Byzantine iconography.
London. Victoria & Albert museum.
- 186 - CERAMIC PANEL. CHURCH OF BETHLEHEM. NEW JULFA (IRAN).
17th century.
Rural scene: fruit trees, flowers, animals evoking Iranian princely « paradises ».



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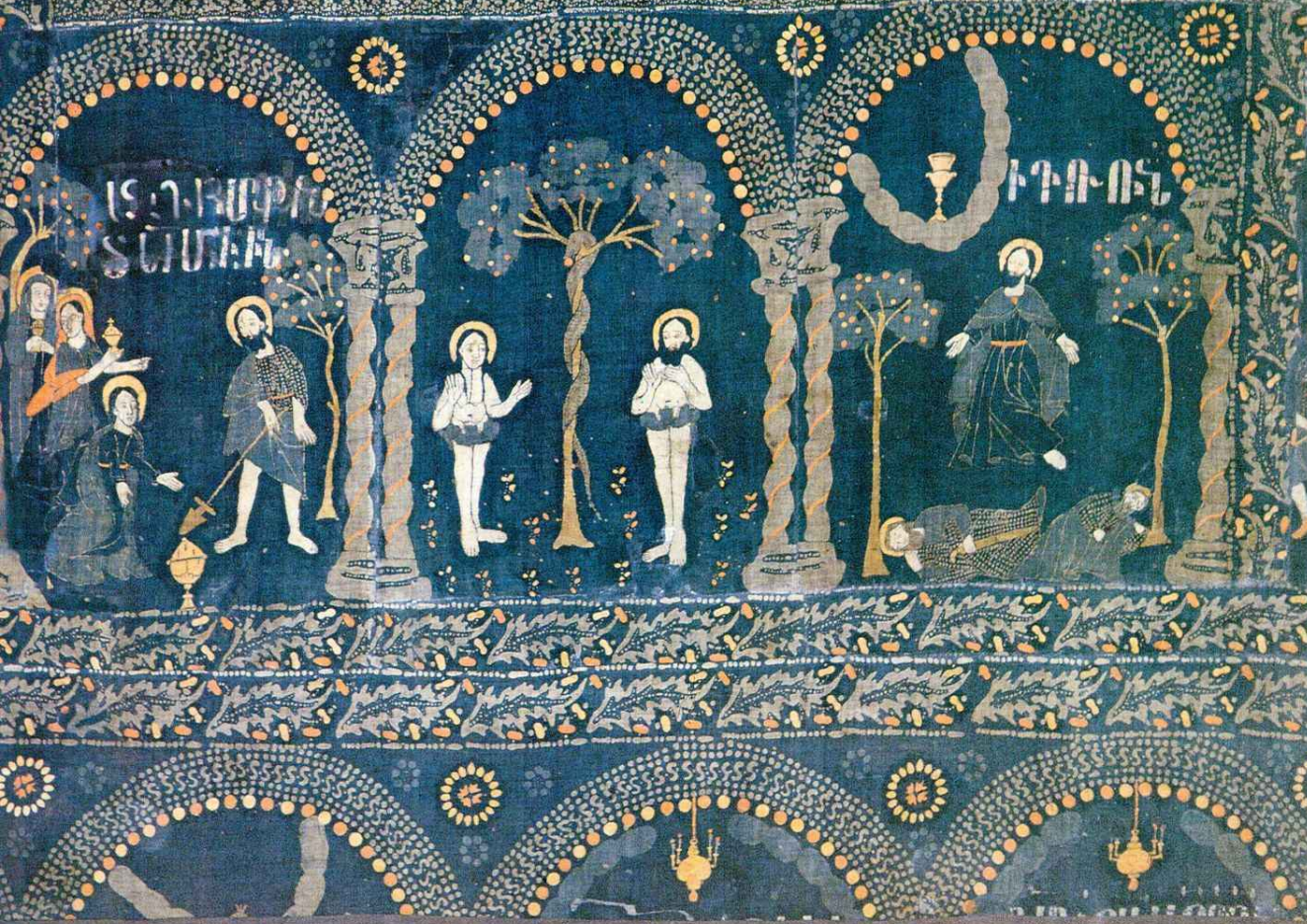
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DOCUMENTARY ILLUSTRATIONS

ARMENIAN ART



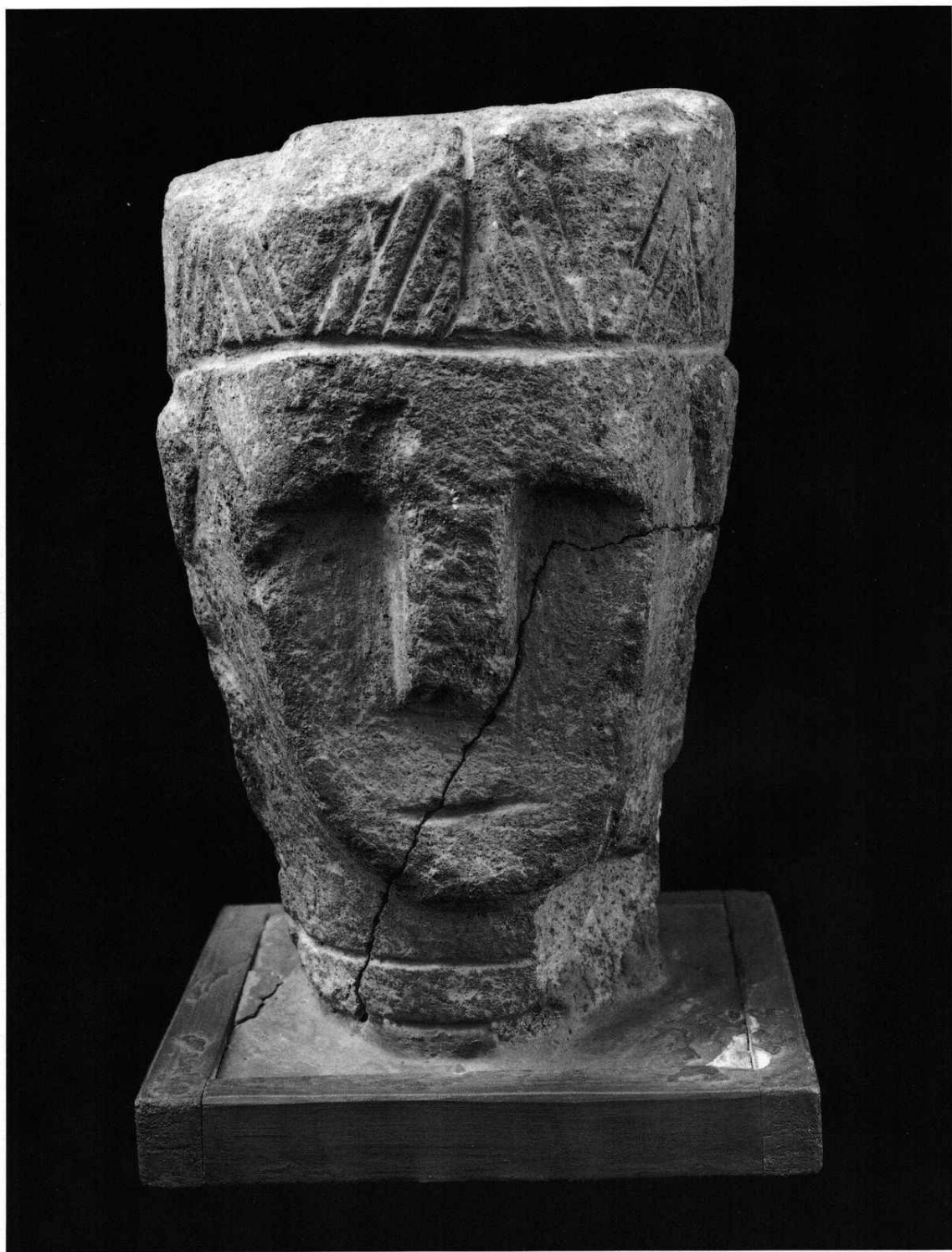
187 — SILVER RHYTON. ARINBERD (AYRARAT), 5th CENTURY B.C.



188 — SILVER RHYTON. ARINBERD (AYRARAT), 5th CENTURY B.C.



189 — MARBLE STATUETTE, ARTASAT (AYRARAT), 1st-2nd CENTURY B.C.



190 — HEAD OF A MAN WEARING A TIARA ? TUFÄ. DUIN (AYRÄRÄT). 1st CENTURY A.D.



191 — XARABAVANK' (AYRARAT), STELE, 6th-7th CENTURY.



192 — HARICAVANK' (AYRARAT), STELE, 6th-7th CENTURY.



193 — HARICAVANK' (AYRARAT), STELE, 6th-7th CENTURY.



194 — MAKENOC'AC'VANK (SIUNIA), BASE OF AN EMBEDDED STELE, 6th CENTURY.



195 — T'ALIN (AYRARAT), BASE OF A STELE, 7th CENTURY. THE MYROPOLISTS.



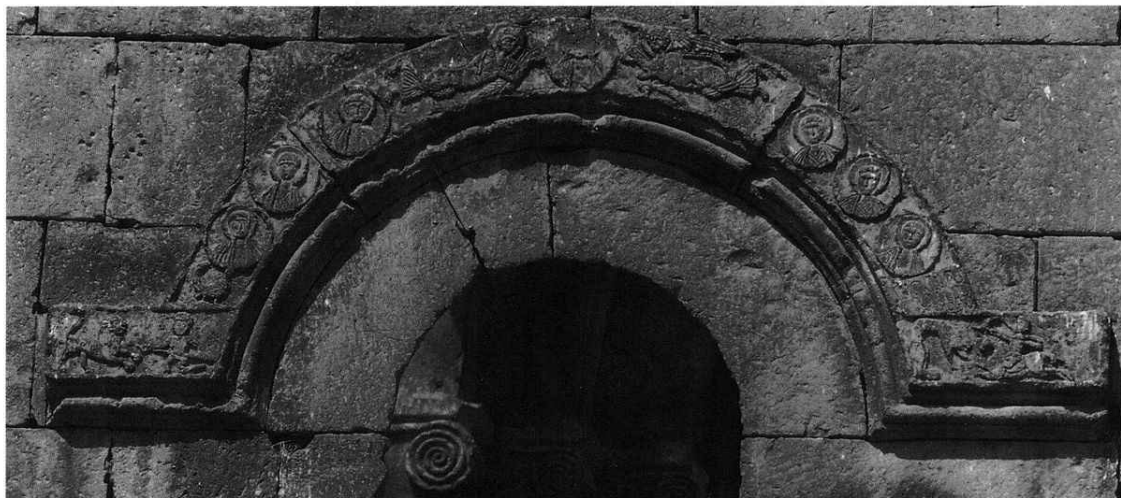
196 — RE-USED FRAGMENT OF A "PARADISIACAL" TYPE LINTEL. MAUSOLEUM OF ALIC' (AYRARAT), C.364. CROSS CANTONED WITH ROSETTES AND BIRDS. VINE SCROLLS WITH ANIMALS AND FIGURES.



197 — LINTEL OF THE WEST DOOR OF THE K'ASAJI BASILICA (AYRARAT), 4th-5th CENTURY. VINE SCROLL WITH SYMBOLIC FIGURES OF DEER AND PALM TREES.



198 — LINTEL OF THE SOUTH DOOR OF THE K'ASAJI BASILICA (AYRARAT), 4th-5th CENTURY.



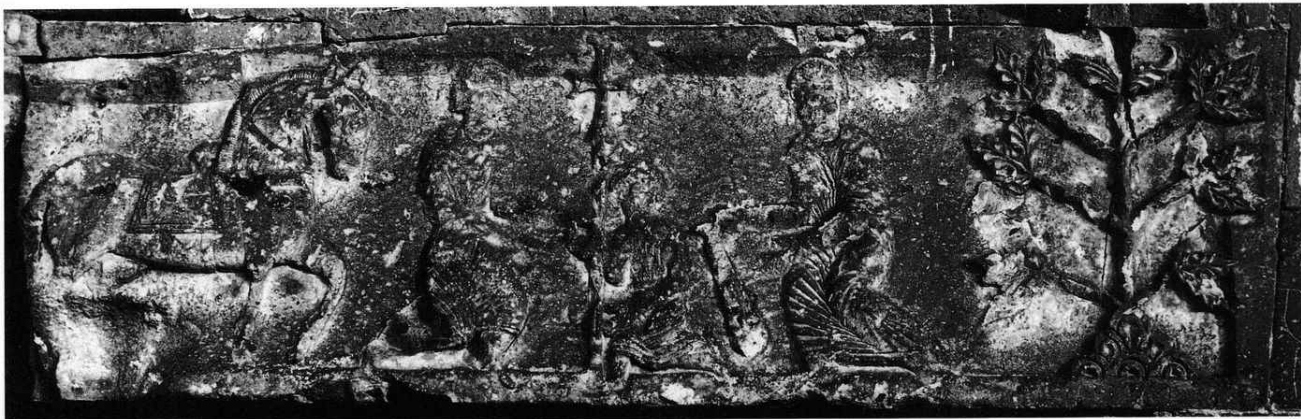
199 — CHURCH OF PTLINI (AYRARAT), 7th CENTURY. ARCH OF THE SOUTH WINDOW.



200 — OJUN CATHEDRAL (GOGAREN), 8th CENTURY. ARCH OF THE EAST WINDOW.



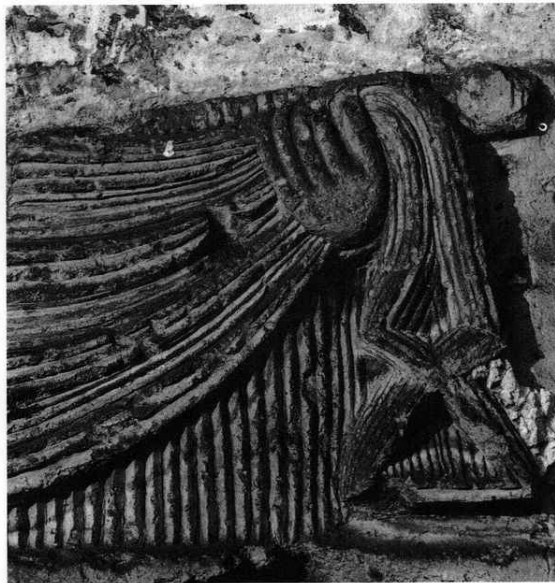
201 — MREN CATHEDRAL, C. 640. ARCH OF THE SOUTHEAST WINDOW.



202 — MREN CATHEDRAL (AYRARAT), 640. NORTH LINTEL. SCENE SHOWING EMPEROR HERACLIUS RETURNING THE CROSS TO JERUSALEM.



203 — MREN CATHEDRAL (AYRARAT), 640. WEST PORTAL. LINTEL WITH CHRIST BETWEEN ST. PETER, ST. PAUL AND THE DONORS.



204 — MREN CATHEDRAL (AYRARAT), 640. WEST PORTAL. LINTEL. DETAIL OF CHRIST'S HAND AND OF A FOLD OF HIS ROBE.



205 — MREN CATHEDRAL (AYRARAT), 640. WEST PORTAL. LINTEL. DETAIL. ONE OF THE DONORS, PRINCE KAMASARAKAN (LEFT SIDE).



206 — MREN CATHEDRAL (AYRARAT), 640. WEST PORTAL. LINTEL. DETAIL. ONE OF THE KAMASARAKAN PRINCES (RIGHT SIDE).



207 — MREN CATHEDRAL (AYRARAT), 640. WEST PORTAL. TYMPANUM. THE ARCHANGELS GABRIEL AND MICHAEL WEARING IMPERIAL ROBES.



208 — MREN CATHEDRAL (AYRARAT), 640. WEST PORTAL. LINTEL. DETAIL. CHRIST BETWEEN ST. PETER (RIGHT) AND ST. PAUL (LEFT).



209 — CHURCH OF ST. JOHN OF SISIAN (SIUNIA). C.670. INTERIOR OF THE CUPOLA.
THE MONK TEODOROS.



210 — CHURCH OF ST. JOHN OF SISIAN (SIUNIA). C.670. INTERIOR OF THE CUPOLA.
BUST OF PRINCE KOHAZAT.



211 — CHURCH OF ST. JOHN OF SISIAN (SIUNIA). C.670. INTERIOR OF THE CUPOLA. BUST OF YOYSEP' I, BISHOP OF SIUNIA.



212 — CHURCH OF THE FORTY MARTYRS OF PASUACK' (VASPURAKAN), 6th CENTURY. IMPOST ON THE NORTH SIDE. PEACOCK WITH SPREAD WINGS AND ROSETTE.



213 — DUIN (AYRARAT), FRAGMENT OF A LINTEL, 6th CENTURY.
BASE OF A CROSS WITH VINE SCROLLS WITH FIGURES, "PARADISIACAL" TYPE.



214 — DSEI/ (GOGAREN), STELE, 6th-7th CENTURY.



215 — ZUART'NOC, CATHEDRAL, C. 650. SCULPTED FRAGMENT:
VINE SCROLL, REALISTIC TYPE.



216 — MREN CATHEDRAL (AYRARAT), 640. NORTH LINTEL.
DETAIL TREE OF LIFE (PARADISIACAL SYMBOL?).



217 — OJUN (GOGAREN). STELE, 6th-7th CENTURY. THE CHILDREN IN THE FIERY FURNACE. A SOLDIER SAINT.



218 — OJUN (GOGAREN). STELE, 6th-7th CENTURY. DONORS PRAYING.



219 — OJUN (GOGAREN). STELE, 6th-7th CENTURY. LATERAL FAÇADE. STYLIZED VINE SCROLL.



220 — OJUN (GOGAREN). STELE, 6th-7th CENTURY. DONOR PRAYING BEFORE A SAINT. TIRIDATES TURNED INTO A BOAR.



221 — BERDAJOR (GOGAREN). STELE, 7th CENTURY.
LIMITED REPRESENTATION OF THE ASCENSION.



222 — BERDAJOR (GOGAREN). STELE, 7th CENTURY.
THE VIRGIN (?) CARRIED BY DONOR ANGELS.



223 — OJUN CATHEDRAL (GOGAREN). 8th CENTURY? SOUTH FAÇADE. WINDOW DECORATION: A FLYING ANGEL.



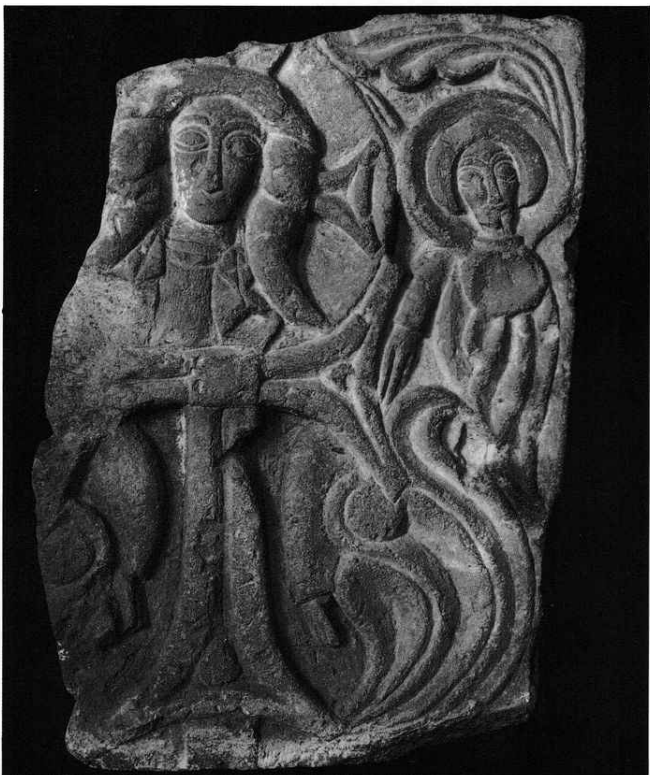
224 — THREE-APSED CHURCH OF PEMZASĔN (AYRARAT). 7th CENTURY. PORTAL DETAIL.
DONORS AT THE FEET OF THE VIRGIN, WITH TWO ANGELS HOVERING ABOVE THEM.



225 — HOLY MOTHER OF GOD OF T'ALIN. BASE OF A STELE, 7th CENTURY.
THEOTOKOS BETWEEN THE ARCHANGELS.



226 — ZUART'NOC, CATHEDRAL, C.650. CAPITAL WITH AN EAGLE.



227 — DUIN. CAPITAL (PERHAPS THE TOP OF A STELE), 6th-7th CENTURY. CROSS WITH CHRIST IN A MEDALLION.



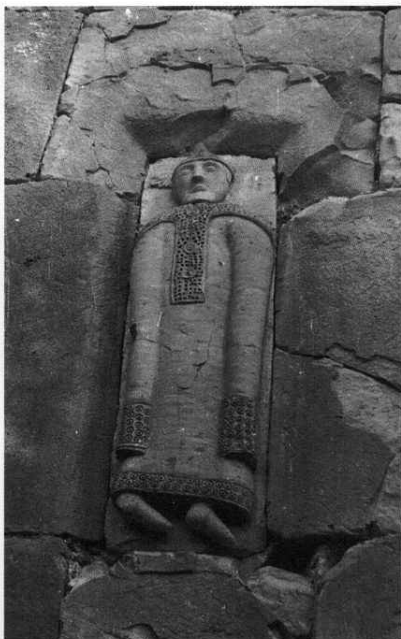
228 — DUIN. CAPITAL (PERHAPS THE TOP OF A STELE), 6th-7th CENTURY. FRONT PART OF A MAN ON HORSEBACK (A SOLDIER SAINT?).



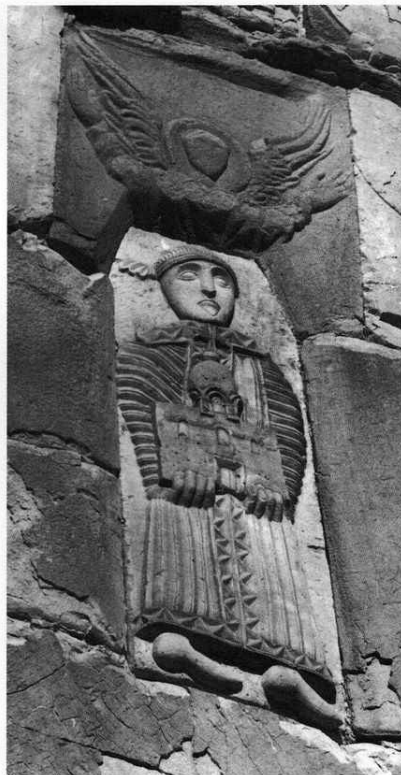
229 — FEMALE FIGURE WRAPPED IN A CLOAK.



230 — FIGURE OF A DIGNITARY WEARING TRANSCAUCASIAN COSTUME.



231 — FIGURE OF A PRINCE WEARING A CANDYS, MEDIE-STYLE ROBE WITH LONG SLEEVES.



232 — A PROTECTING ANGEL ABOVE A DONOR OFFERING THE MODEL OF THE CHURCH.



233 — TWO DIGNITARIES CARRYING UNIDENTIFIED OBJECTS.



234 — MREN CATHEDRAL (AYRARAT). 6th. PAINTINGS FROM THE CHANCEL ARCH.
PROPHETS IN MEDALLIONS.



235 — GOSPEL CALLED THE GOSPEL OF EŁMIACIN. 6th-7th CENTURY.
THE ANNOUNCEMENT TO ZACHARIAS.



236 — GOSPEL CALLED THE GOSPEL OF EŁMIACIN. 6th-7th CENTURY.
THE ADORATION OF THE KINGS.



237 — CHURCH OF ST. STEPHEN OF LMBATAVANK. 7th CENTURY. PAINTINGS IN THE APSE. PROPHECIC VISION. DETAIL: THE CHERUB (TETRAMORPH)

THE AGE OF THE KINGDOMS



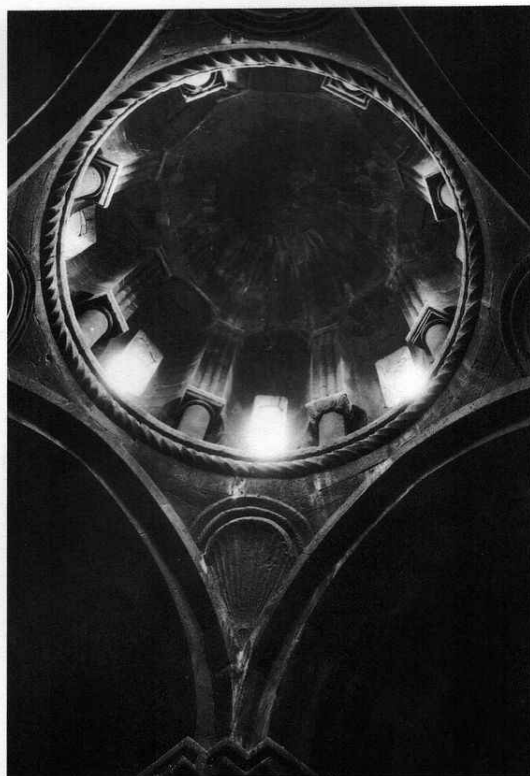
238 — MOSQUE OF MENUCHER? AT ANI (AYRARAT). 12th CENTURY. CEILING WITH INLAID WORK.



239 — THE CONVENT OF HOROMOS, NEAR ANI (AYRARAT). JAMATOUN. 1038. INTERIOR OF THE CENTRAL SMALL LANTERN.



240 — CATHEDRAL OF THE HOLY APOSTLES AT KARS (AYRARAT). C.930. CUPOLA.



241 — ÇENGELİ KİLİSE, NEAR KAGIZMAN (AYRARAT). 11th CENTURY. CUPOLA.



242 — ÇENGELLİ KİLİSE, NEAR KAĞIZMAN (AYRARAT). 11th CENTURY, NORTH WING. CORBEL. SMALL COMPOSITE TREE, VINE AND POMEGRANATE.



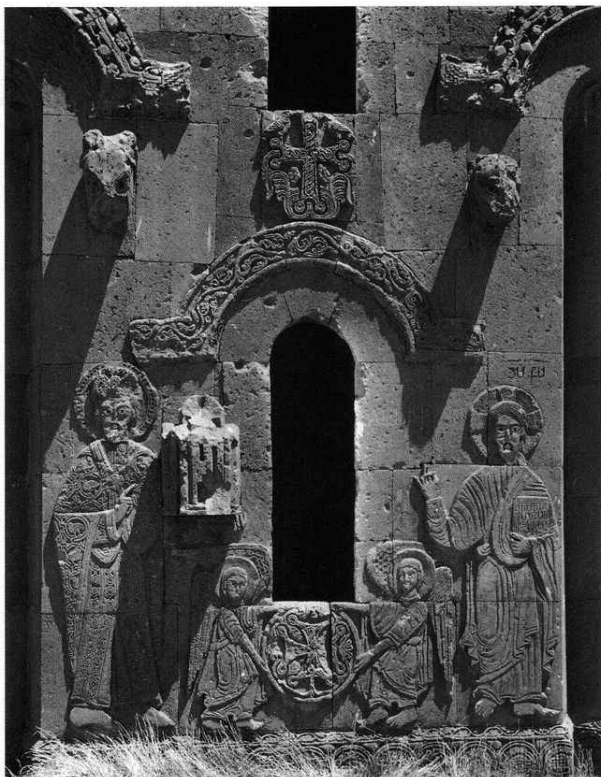
243 — ÇENGELLİ KİLİSE, NEAR KAĞIZMAN (AYRARAT). 11th CENTURY, NORTH WING. CORBEL. SNAKE EATING GRAPES.



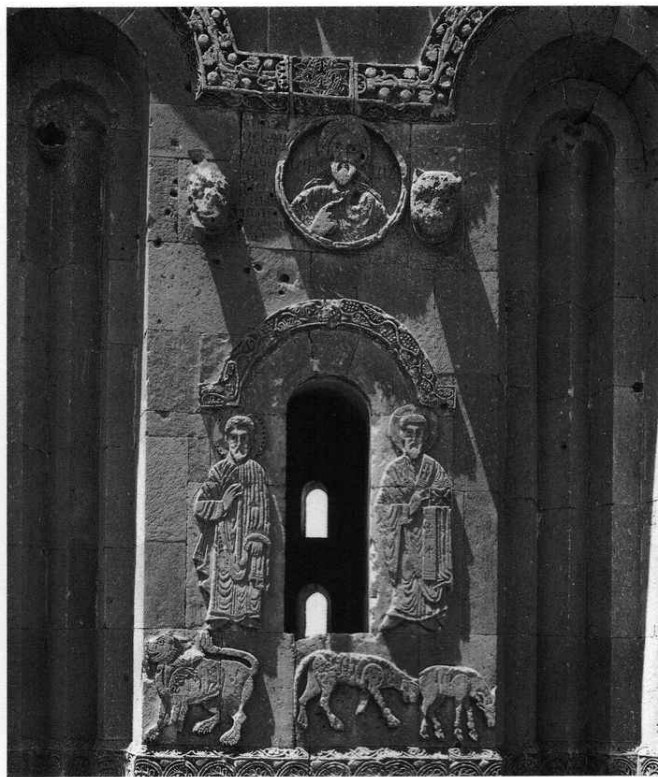
244 — THE CHURCH AT OĞUZLU (AYRARAT). C.895. NICHE IN THE NORTH FAÇADE.



245 — THE CHURCH AT OĞUZLU (AYRARAT). C.895. NICHE IN THE EAST FAÇADE.



246 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. WEST FACADE. GAGIK OFFERING HIS CHURCH TO CHRIST.



247 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. EAST FACADE. COMPOSITION WITH ADAM NAMING THE ANIMALS.



248 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. NORTH FACADE. THE PROPHET ISAIAH.



249 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. SOUTH FACADE. CHRIST ENTHRONED, ADORED BY AN ANGEL.



250 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN), 915-921. SOUTH FACADE. THE COMBAT BETWEEN DAVID AND GOLIATH. DETAIL: DAVID SWINGING HIS SLING.



251 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN), 915-921. SOUTH FACADE. GOLIATH WEARING MILITARY COSTUME.



252 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN), 915-921. SOUTH FACADE. JONAH AND THE KING OF NINEVEH.



253 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN), 915-921.
SOUTH FAÇADE. KING SAUL.



254 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN), 915-921.
SOUTH FAÇADE. THE MARTYR PRINCE SAHAK ARCRUNI.



255 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN), 915-921. EAST FAÇADE. ST JOHN THE BAPTIST AND ST. GREGORY THE ENLIGHTENER.



256 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN), 915-921. EAST FAÇADE.
FRIEZE. A PRINCE (KING GAGIK) HOLDING A CUP, ATTENDED BY HIS GUARDS IN TURKISH COSTUMES.



257 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN), 915-921. SOUTH FAÇADE.
FANTASTIC ANIMALS: A GRIFFIN, BEARS AND HARES FACING EACH OTHER.



258 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN), 915-921. SOUTH FAÇADE.
ANIMALS: BIRD-RAM, EAGLE KILLING A BIRD.



259 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN), 915-921. SOUTH FAÇADE. JONAH RECLINING ON GOURDS.



260 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN), 915-921. SOUTH FAÇADE. JONAH THROWN TO THE WHALE.



261 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN), 915-921. NORTH FAÇADE. THE SIN OF ADAM AND EVE.



262 — HOLY CROSS ALT'AMAR. 915-921. SOUTH FAÇADE. STANDING ABOVE A SEA-MONSTER, JONAH PREACHES TO THE KING OF NINIVEH AND HIS PEOPLE.



263 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921.
APSE. ST. PETER.



264 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. WEST APSE.
THE MASSACRE OF THE INNOCENTS. DETAIL. THE WEeping MOTHERS.



265 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. DRUM. NICHE. DETAIL OF THE ANIMALS NAMED BY ADAM.



266 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. DRUM. *THE SIN OF ADAM AND EVE.*



267 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. DRUM. *ADAM IN PARADISE.*



268 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. SOUTH APSE. *THE VIRGIN ANNUNCIATE, AND THE VISITATION.*



269 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. DRUM. *THE CREATION OF EVE.*



270 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. DRUM. *THE CREATION OF ADAM.*



271 — CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN), 915-921. NORTH APSE. CRUCIFIXION. DETAIL.



272 — ROCK CHURCH N° 7 AT SABEREEBI (GEORGIA). LATE 11th CENTURY. NORTH WING. CRUCIFIXION. DETAIL: THE BAD THIEF.



273 — ROCK CHURCH N° 7 AT SABEREEBI (GEORGIA). LATE 11th CENTURY. NORTH WING. CRUCIFIXION.



274 — THE WHITE CONVENT AT SOHAG (EGYPT). SEMI-DOME. T'EODOROS DE KESUN, PAINTER. 1123. CHRIST IN GLORY.



275 — ROCK CHURCH N° 7 AT SABEREEBI (GEORGIA). LATE 11th CENTURY. NORTH WING. CRUCIFIXION. DETAIL: ALLEGORICAL FIGURE OF THE SUN, AND THE DAUGHTERS OF SION.



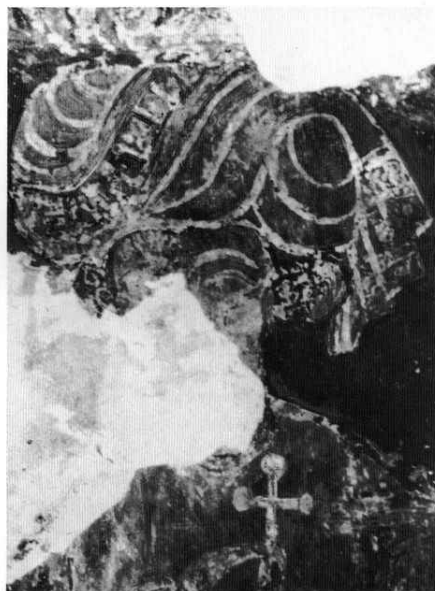
276 — CHURCH OF ST. PETER AND ST. PAUL AT TAT'EW (SIUNIA). 930.
NATIVITY: BATHING THE CHILD, AND THE ANNUNCIATION TO THE SHEPHERDS.



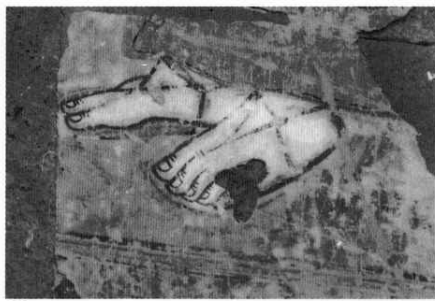
277 — CHURCH OF ST. JAMES AT KAPUTKOL (VASPURAKAN). C.1000.
FIGURE OF AN ARDZROUNI PRINCE.



278 — CHURCH OF ST. PETER AND ST. PAUL AT TAT'EW (SIUNIA). 930. PAINTINGS. WEST WING.
THE LAST JUDGEMENT. DETAIL OF THE ANGEL HOLDING A SCROLL.



279 — CHURCH OF ST. JAMES AT KAPUTKOL (VASPURAKAN). C.1000.
FIGURE OF AN ARDZROUNI PRINCE.



280 — CHURCH OF ST. PETER AND ST. PAUL AT TAT'EW (SIUNIA). 930.
THE LAST JUDGEMENT. DETAIL OF THE ANGEL'S FEET.



281 — CATHEDRAL AT ARGINA (AYRARAT), C.975.
CAPITAL AND COLUMN DECORATED WITH FRETWORK.



282 — CONVENT AT C'ALACK'AR, FOUNDED IN 1041.
AN EAGLE SEIZING A LAMB(?).



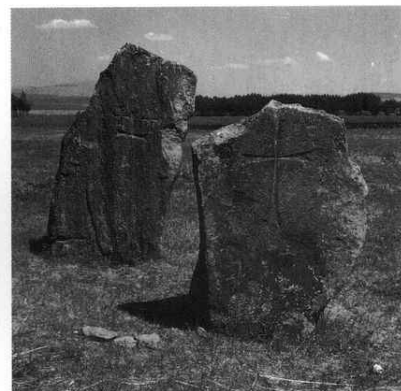
283 — THE LIBRARY AT SANAHIN. 1063. AN EMBEDDED PILLAR.



286 — KHATCHKAR OF PRINCESS MARIAM OF WESTERN SIUNIA.
SOLAGAVANK' (SIUNIA). 984. RECTANGULAR
PRIMITIVE TYPE WITH SCROLLS.



284 — THE KHATCHKAR OF PRINCE GRIGOR.
ATRNERECHAN. MEGMAZRA. 881.



285 — UNDATED KHATCHKARS. HASPSNAK (HESP-I-SEINEK)
(VASPURAKAN). ROUGH TYPE.



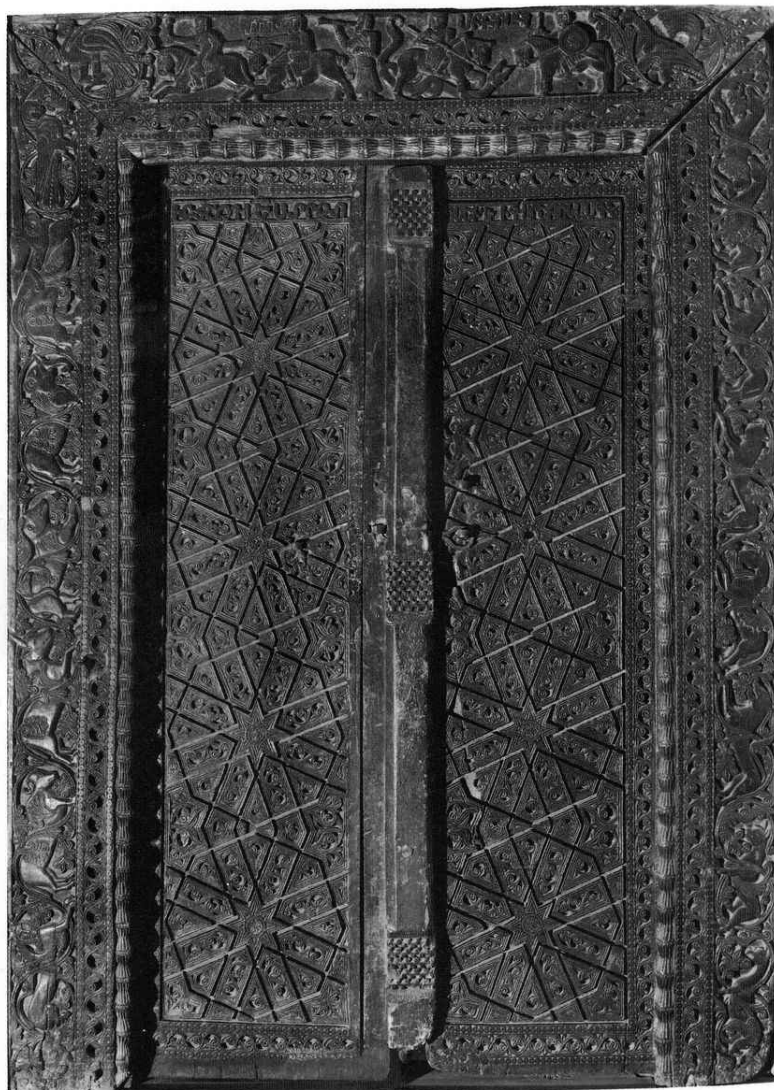
287 — KHATCHKAR OF PRINCESS MARIAM OF WESTERN SIUNIA.
SOLAGAVANK' (SIUNIA). 984.



288 — KHATCHKAR OF PRINCE HONAWAR. HALBAT (LIBRARY). 1023.



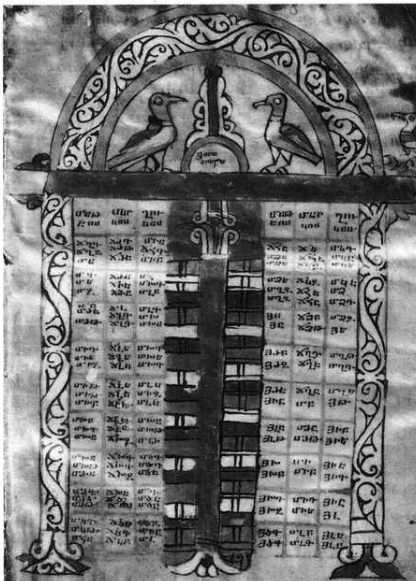
289-290 — CONVENT AT SEWAN (SIUNIA), JAMATOUN OR PRELACY 9th-11th CENTURY. WOODEN CAPITALS.



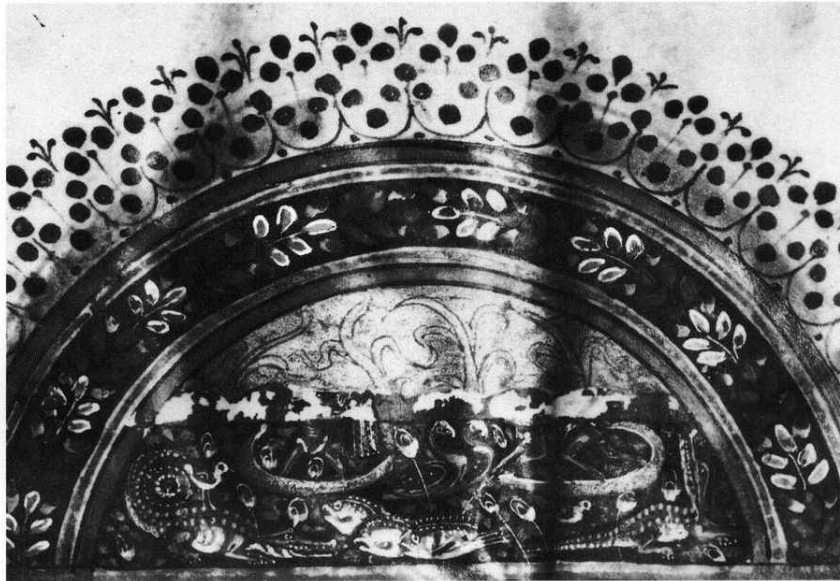
291 — CONVENT OF THE HOLY APOSTLES AT MUS (TARON). 1134. CHURCH DOOR. WOOD.



292 — ICON OF GRIGOR MAGISTROS. EARLY 11th CENTURY. WOOD.



293 — THE SANASARIAN GOSPEL. 986. CONCORDANCE TABLE.



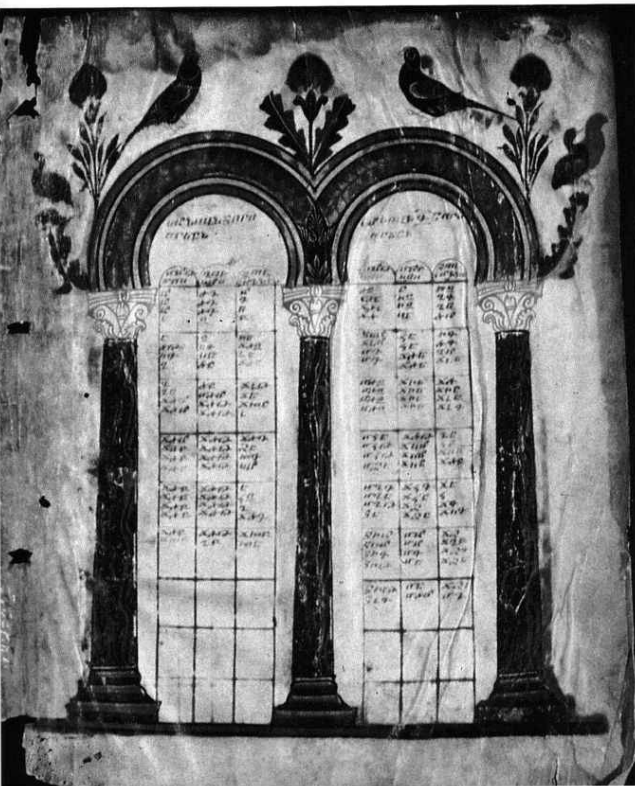
294 — GOSPEL OF QUEEN MK. VASPUKAKAN? C.862. CONCORDANCE TABLE DETAIL. "NILOTIC" SCENE.



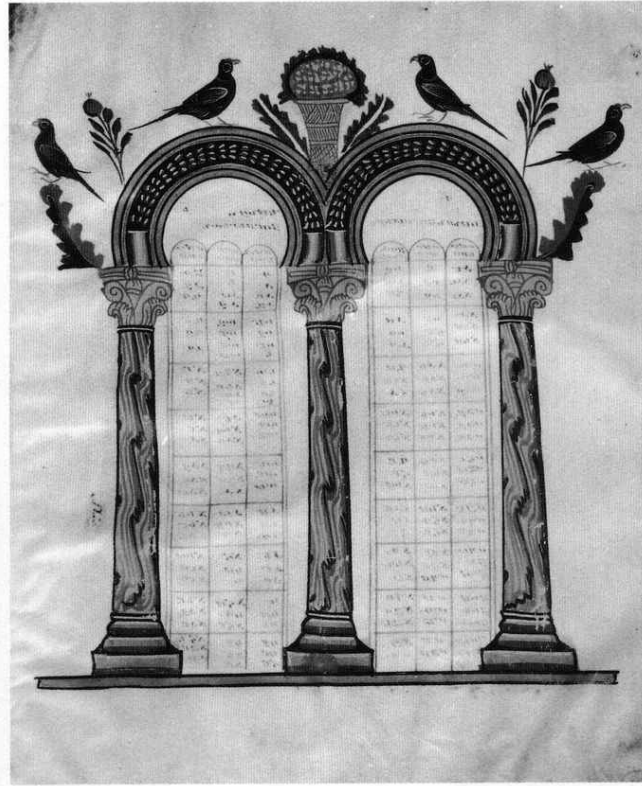
295 — GOSPEL OF QUEEN MK. VASPUKAKAN? C.862. THE EVANGELIST MATTHEW.



296 — GOSPEL OF QUEEN MK. VASPUKAKAN? C.862. THE ASCENSION.



297 — 10th CENTURY GOSPEL. CONCORDANCE TABLE.



298 — GOSPEL CALLED THE GOSPEL OF EJMIAÇIN. NORAVANK' OF BLÉN. 989. CONCORDANCE TABLE.



299 — GOSPEL CALLED THE EJMIAÇIN GOSPEL. NORAVANK' OF BLÉN. 989. TWO EVANGELISTS UNDER AN ARCH.



300 — GOSPEL CALLED THE GOSPEL OF EJMIAÇIN. NORAVANK' OF BLÉN. 989. VIRGIN THEOTOKOS.



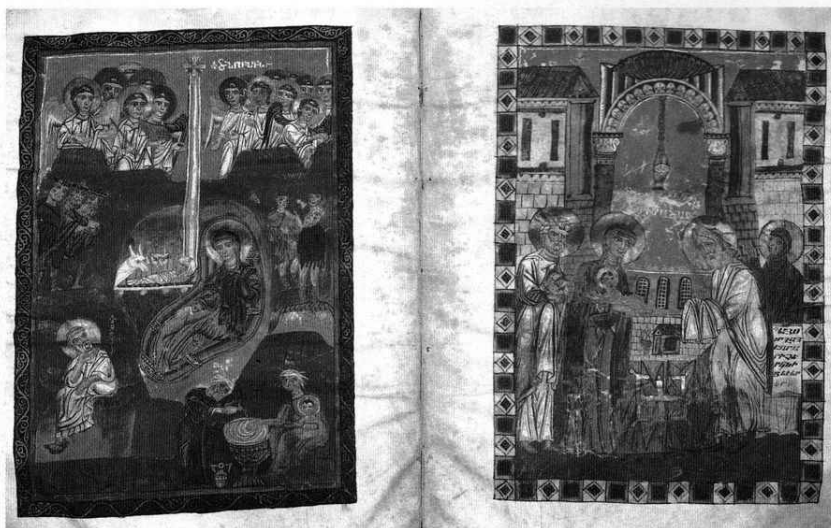
301 — GOSPEL FROM TREBIZOND. 11th CENTURY. THE NATIVITY.



302 — GOSPEL DATED 1053. ST. LUKE.



303 — GOSPEL DATED 1053. ST. MARK.



304 — GOSPEL CALLED THE MUL'NA GOSPEL. THIRD QUARTER OF THE 11th CENTURY. THE NATIVITY. THE PRESENTATION IN THE TEMPLE.



305 — UNIDENTIFIED GOSPEL. LATE 11th CENTURY. THE SACRIFICE OF ABRAHAM. THE ANNUNCIATION.



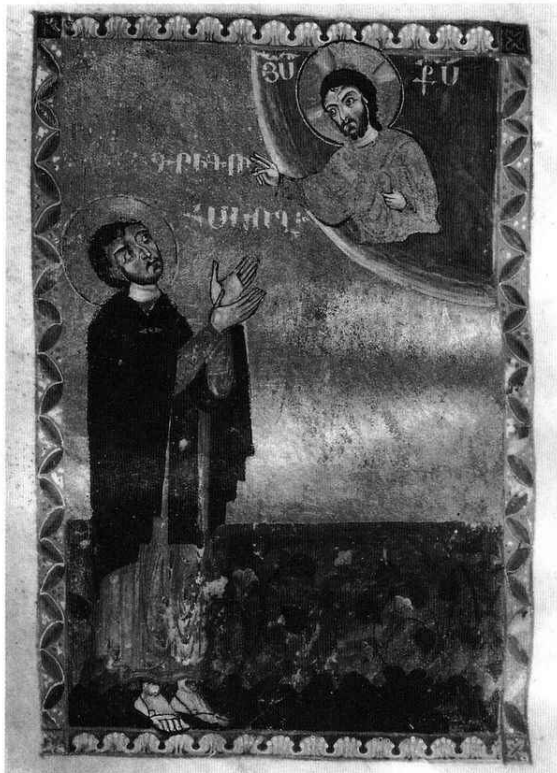
306 — UNIDENTIFIED GOSPEL. LATE 11th CENTURY. THE NATIVITY.



307 — UNIDENTIFIED GOSPEL. LATE 11th CENTURY. THE BAPTISM OF CHRIST.



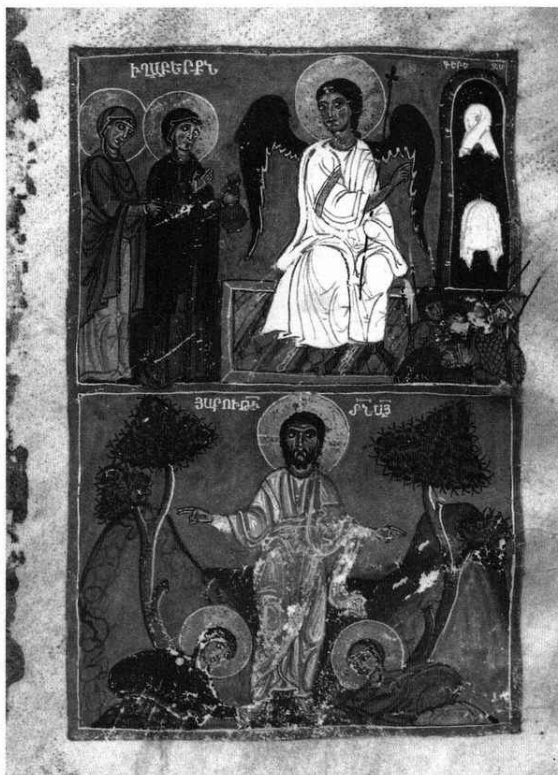
308 — UNIDENTIFIED GOSPEL. LATE 11th CENTURY. FRONTISPICE. TEMPLE.



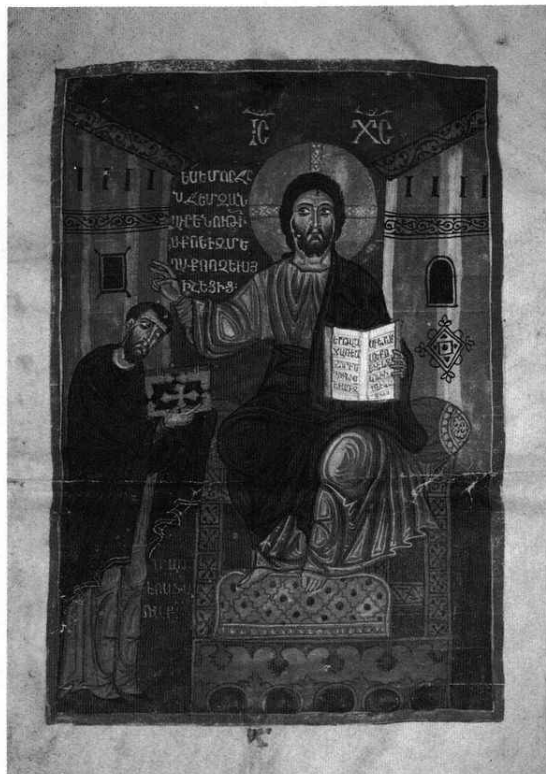
309 — PRAYER BOOK OF GREGORY OF NAREK, SKEWRA² (CILICIA), 1173. CHRIST APPEARING TO GREGORY.



310 — PRAYER BOOK OF GREGORY OF NAREK, SKEWRA² (CILICIA), 1173. GREGORY AT THE FEET OF CHRIST.



311 — UNIDENTIFIED GOSPEL, CILICIAN SCHOOL, 12th CENTURY. THE HOLY WOMEN AT THE SEPULCHER. APPARITION OF CHRIST TO THE THREE MARYS.



312 — UNIDENTIFIED GOSPEL, CILICIAN SCHOOL, 12th CENTURY. CHRIST BLESSING THE DONOR.



313 — UNIDENTIFIED GOSPEL. 12th CENTURY. CHRIST INVESTING THE APOSTLES WITH THEIR MISSION?



314 — GOSPEL FROM ERZINCAN. 1193. THE ANNUNCIATION.



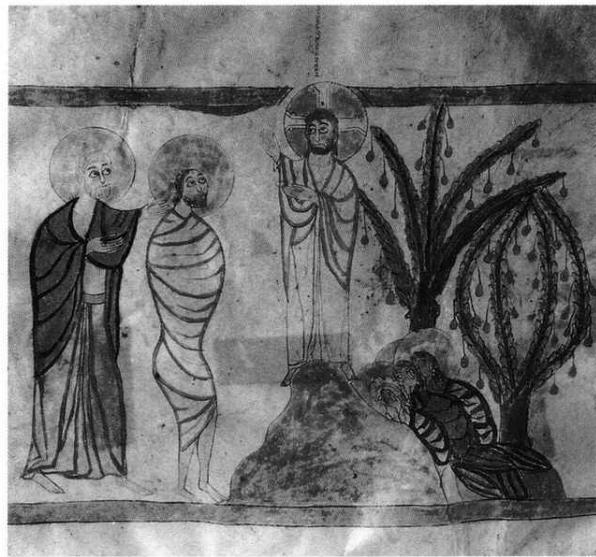
315 — GOSPEL FROM ERZINCAN. 1193. THE EVANGELISTS.



316 — GOSPEL FROM BEGIWN. HOROMOS (?) (AYRARAT). 11th CENTURY. AN EVANGELIST.



317 — GOSPEL DATED 1038. TARON. *THE BAPTISM OF CHRIST.*



318 — GOSPEL DATED 1038. TARON. *THE TRANSFIGURATION.*



319 — GOSPEL FROM MELITEN. 1057. *THE ANNUNCIATION AND THE VISITATION.*



320 — GOSPEL CALLED THE VEHPAR GOSPEL. 1088. *THE TRANSFIGURATION.*



321 — UNIDENTIFIED GOSPEL. MELITEN? 11th CENTURY. THE PRESENTATION TO THE TEMPLE. THE BAPTISM OF CHRIST.



322 — UNIDENTIFIED GOSPEL. MELITEN? 11th CENTURY. THE BETRAYAL OF CHRIST.

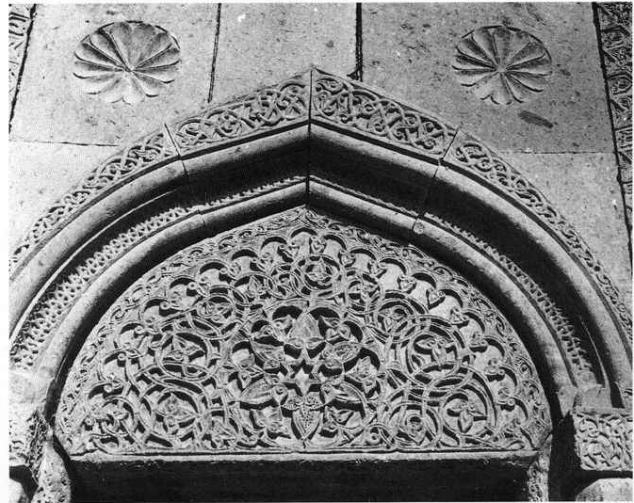


323 — GOSPEL FROM SUXR XANDARA (TAURUS). 1064. THE EVANGELISTS.

THE AGE OF THE FEUDAL STATES



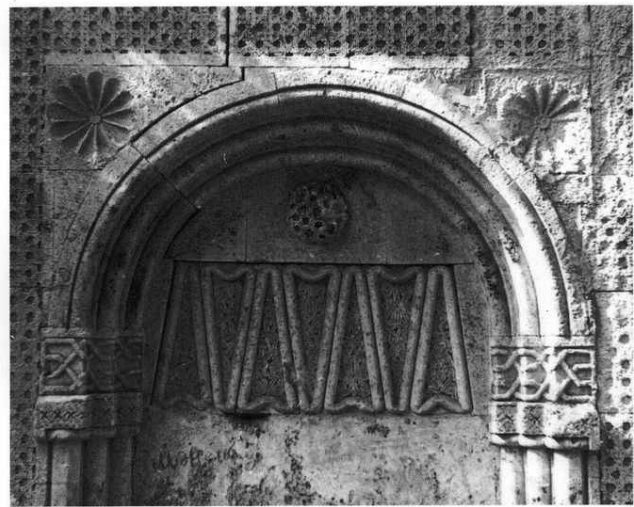
324 — CHURCH N° 1 OF THE CONVENT AT BRI EL'CE, NEAR MARTUNI (ARC'AX). 13th CENTURY. THE TYMPANUM OF THE PORTAL.



325 — CHAPEL OF THE HOLY ENLIGHTENER AT GOŠAVANK' (ARC'AX). 1237. TYMPANUM.



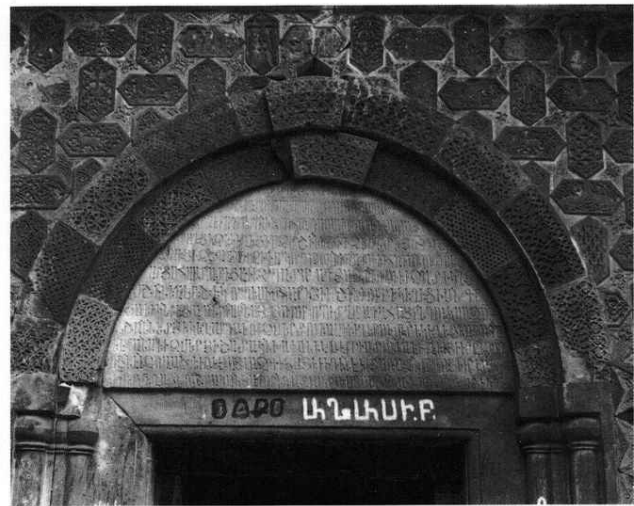
326 — JAMATOUN OF THE CONVENT AT GANJASAR (ARC'AX). 1261. TYMPANUM OF THE WEST DOOR.



327 — CATHEDRAL AT DADIVANK' (ARC'AX). 1214. TYMPANUM OF THE NORTH DOOR.



328 — JAMATOUN AT HARICAVANK' (AYRARAT). 1225. TYMPANUM.



329 — CHURCH OF THE HOLY MOTHER OF GOD AT NORVARAGAVANK' (ARC'AX) C.1225-1237. TYMPANUM.



330 — MAIN CHURCH AT MAKARAVANK' (ARC'AX). 1205. STEP OF THE BEMA.



331 — MAIN CHURCH AT MAKARAVANK' (ARC'AX). 1205. STEP OF THE BEMA. DETAIL. SIREN.



332 — MAIN CHURCH AT MAKARAVANK' (ARC'AX). 1205. STEP OF THE BEMA. DETAIL. PEACOCKS FACING WITH THEIR NECKS ENTWINED.



333 — CHURCH OF THE HOLY MOTHER OF GOD AT NORVARAGAVANK' (ARC'AX) C.1225-1237. WEST PORTAL. QUADRUPED PULLING A STRAND OF HAIR FROM A HUMAN HEAD.



334 — MAIN CHURCH AT MAKARAVANK' (ARC'AX). 1205. STEP OF THE BEMA. DETAIL. UNIDENTIFIED FIGURE IN A BOAT.



335 — THE VIRGIN.



336 — CHRIST ENTHRONED.



337 — ST. JOHN.

335-337 — CHURCH AT SPITAKAWOR (SIUNIA). 13th. SCULPTED PANELS OF THE DEISIS.



338 — NORAVANK' AT AMAGU (SIUNIA). KHATCHKAR. 13th-14th CENTURY. DETAIL. DEISIS. CHRIST ENTHRONED BETWEEN THE SYMBOLIC ANIMALS.



339 — CHURCH OF ST. JOHN AT ZINCIRLI (SIUNIA). 1301. WEST FAÇADE. TYMPANUM OF THE PORTAL. THEOTOKOS BETWEEN TWO ARCHANGELS (SARGIS, SCULPTOR).



340 — ST. JOHN. ZINCIRLI. 1301. WEST FAÇADE. TYMPANUM OF THE WINDOW. CHRIST BETWEEN THE SYMBOLIC ANIMALS, WITH THE HEADS OF PETER AND PAUL. (SARGIS, SCULPTOR).



341 — LINTEL. CHRIST TEACHING. 13TH CENTURY. HALIARCIN?



342 — CONVENT AT BARJRAKAŠ (GOGARES). JAMATOUN. 1221. TYMPANUM. CHRIST BETWEEN TWO DONORS.



343 — CONVENT AT HALIARCIN. TYMPANUM. 13TH CENTURY. VIRGIN THEOTOKOS BETWEEN TWO DONORS.



344 — CHURCH OF THE HOLY MOTHER OF GOD AT YOHANNAVANK (AYRARAT). 1217. TYMPANUM OF THE WEST PORTAL.
THE PARABOL OF THE WISE AND THE FOOLISH VIRGINS. (THEY ARE ALL REPRESENTED WITH BEARDS.)



345 — CHURCH AT SPITAKAWOR (SIUNIA). 1321. TYMPANUM OF THE WEST PORTAL.
THE VIRGIN OF TENDERNESS.



346 — CHURCH OF THE HOLY MOTHER OF GOD AT ARENI (SIUNIA). TYMPANUM OF THE WEST PORTAL. (MOMIK, SCULPTOR).
VIRGIN THEOTOKOS.



347 — CHURCH AT SPITAKAWOR (SIUNIA). 1321. SCULPTED PLAQUES. AMIR HASAN HUNTING.



348 — NORAVANK' AT AMAGU. JAMATOUN. 1261. BASE OF THE NORTH VAULT. MAN ON HORSEBACK (SMBAT ORBELEAN) KILLING A LION.



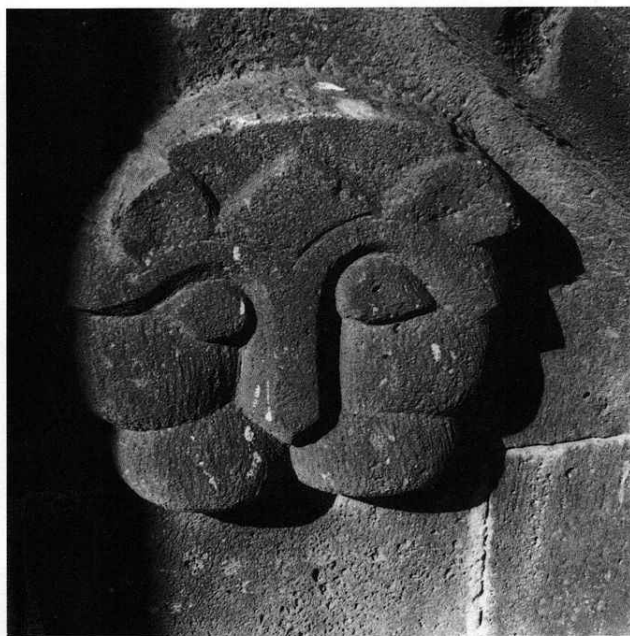
349 — CHURCH AT SPITAKAWOR (SIUNIA). 1321. SCULPTED PLAQUES. PRINCE EAC'I TEACHING HUNTING SKILLS TO HIS SON HASAN.



350 — CONVENT AT HALARCIN (ARC'AX). CHURCH OF THE HOLY MOTHER OF GOD. 1281. NORTH FAÇADE. DONOR MONKS OF THE CHURCH.



351 — FUNERARY CHAPEL OF THE PROSEAN PRINCES. CONVENT AT SURB GE/ARD (AYRARAT). 1283. SCULPTURES ON THE SPANDREL OF THE ENTRANCE: CHAINED GUARD LIONS AND EAGLE (HERALDIC?).



352 — T'ANATIVANK: INTERIOR. 13th CENTURY. LION-HEAD CORBEL.



353 — JAMATOUN OF THE CONVENT AT XORANASAT. 13th CENTURY. STONE LION.



354 — CHURCH OF THE HOLY MOTHER OF GOD AT ARENI (SIUNIA). 1321. NORTHWEST PENDENTIVE. THE EVANGELIST MATTHEW (MOMIK, SCULPTOR).



355 — KHATCHKAR, SIUNIA. EARLY 14th CENTURY. BROKEN. CHRIST ENTHRONED AMONG THE SYMBOLIC ANIMALS (MOMIK, SCULPTOR.)



356 — CHURCH OF THE HOLY MOTHER OF GOD AT THE NORAVANK' OF AMAGU. 1339.
LOWER CHAPEL. VAULT. THE MAN SYMBOLIZING THE EVANGELIST MATTHEW.



357 — CHURCH OF THE HOLY MOTHER OF GOD AT THE NORAVANK' OF AMAGU. 1339.
LOWER CHAPEL. VAULT. THE EAGLE SYMBOLIZING THE EVANGELIST JOHN.



359 — CHURCH OF THE HOLY MOTHER OF GOD AT NORAVANK' OF AMAGU. 1339.
LOWER CHAPEL. VAULT. THE OX SYMBOLIZING THE EVANGELIST LUKE.



358 — NORAVANK' AT AMAGU (SIUNIA). FUNERARY CHURCH OF ST. GREGORY. 1275.
TOMB OF PRINCE ELIK'UM (III) ORBELEAN (D. 1300).



360 — CHURCH OF THE HOLY MOTHER OF GOD AT NORAVANK' OF AMAGU. 1339.
LOWER CHAPEL. VAULT. THE LION SYMBOLIZING THE EVANGELIST MARK.



361 — DSEJ, NEAR TUMANYAN (GOGAREN). KHATCHKAR. 1281.
"AMENAPRKIC" TYPE.



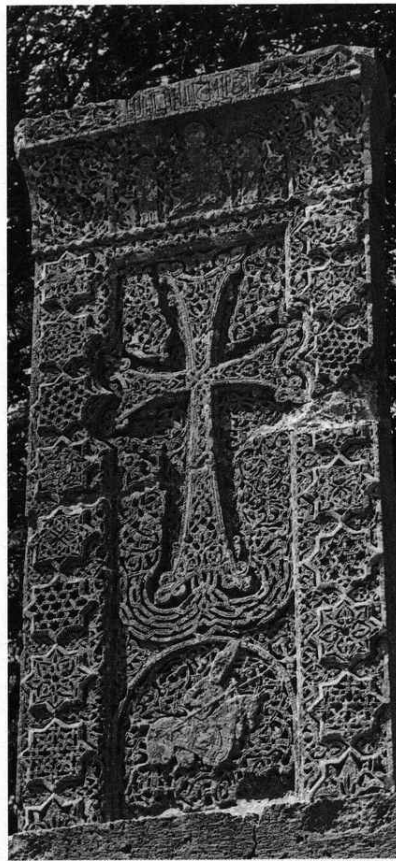
362 — YOVANNAVANK' (AYRARAT). KHATCHKAR. 1171.
CRUCIFORM TYPE.



363 — MARC, NEAR TUMANYAN (GOGAREN). KHATCHKAR
(VAHRAM, SCULPTOR). 1285. "AMENAPRKIC" TYPE.



364 — HERHER (SIUNIA). HOLY SION CONVENT.
KHATCHKAR. 1291. CHRIST ON THE CROSS.



365 — KHATCHKAR OF GRIGOR PROSEAN, IMIRZEK (AYRARAT). 1233.



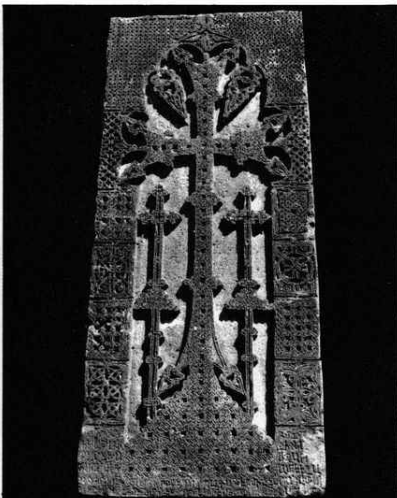
366 — KHATCHKAR OF POLÖS, GOŠAVANK' (ARC'AX). 1291.



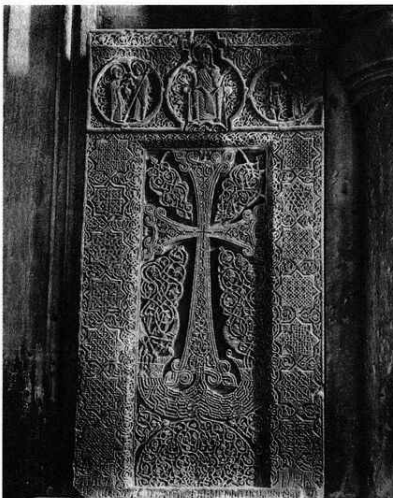
367 — GTIČAVANK' (ARC'AX), KHATCHKAR. 13th CENTURY. KARABAGH TYPE. DETAIL. SAINT ON HORSEBACK KILLING A DRAGON.



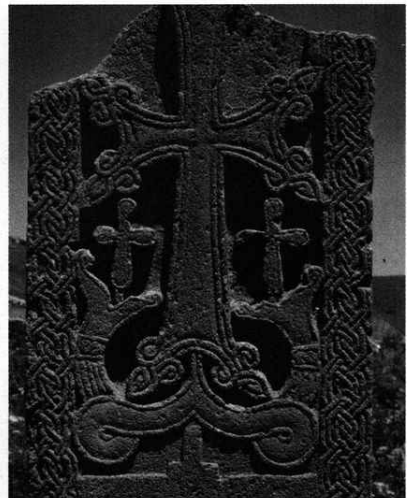
368 — GTIČAVANK' (ARC'AX), KHATCHKAR. 13th CENTURY. KARABAGH TYPE. DETAIL OF THE LINTEL. CHRIST ENTHRONED, SURROUNDED BY THE SYMBOLIC ANIMALS, A MONK AND ST. GREGORY?



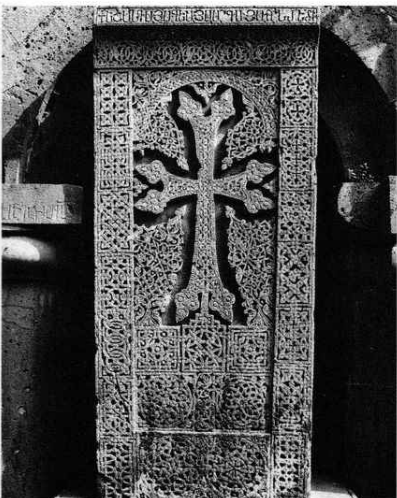
369 — SURB GELIARD, KHATCHKAR. 13th CENTURY. TREBLE CROSS TYPE.



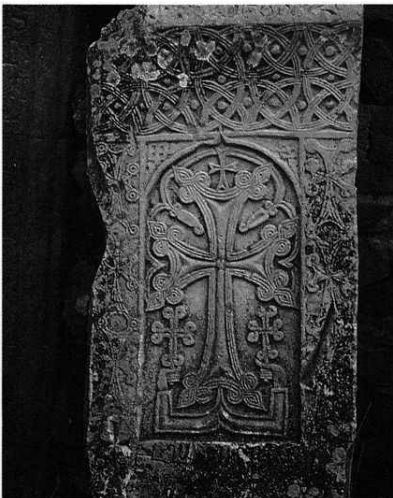
370 — SURB GELIARD, LARGE JAMATOUN, KHATCHKAR OF TIMOT' AND MXIT'AR. 1213.



371 — MAK'RAVANK' (AYRARAT), KHATCHKAR N° 12. VISAP CROSS-BEARER TYPE.



372 — CONVENT AT SANAHIN. KHATCHKAR.



373 — HERHER (SIUNIA), KHATCHKAR. 13th-16th CENTURY. CROSS-HOLDING ARM TYPE.



374 — YOVHANNAVANK'. JAMATOUN. KHATCHKAR. 13th CENTURY.



375 — CHURCH OF ST. GREGORY OF THE CONVENT AT KEČARIS. WEST TYMPANUM. UNIDENTIFIED PAINTER. 14th CENTURY. IMAGE COMBINING DEISIS AND PENTECOST.



376 — CHURCH OF ST. GREGORY. CONVENT. KEČARIS. 14th CENTURY.



377 — CHURCH OF ST. GREGORY OF THE CONVENT AT KEČARIS. 14th CENTURY.



378 — DADIVANK' (ARC'AX). CATHEDRAL. 1214. PAINTING ON THE NORTH WALL. THE STONING OF ST. STEPHEN. DETAIL. THE PERSECUTORS.



379 — CONVENT AT HALBAT. CHURCH OF THE HOLY SEAL. PAINTING IN THE APSE. 13th CENTURY. THE COMMUNION OF THE APOSTLES. DETAIL.



380 — DADIVANK' (ARC'AX). CATHEDRAL. 1214. PAINTING ON THE NORTH WALL. THE STONING OF ST. STEPHEN. DETAIL. HEAD OF ST. STEPHEN.



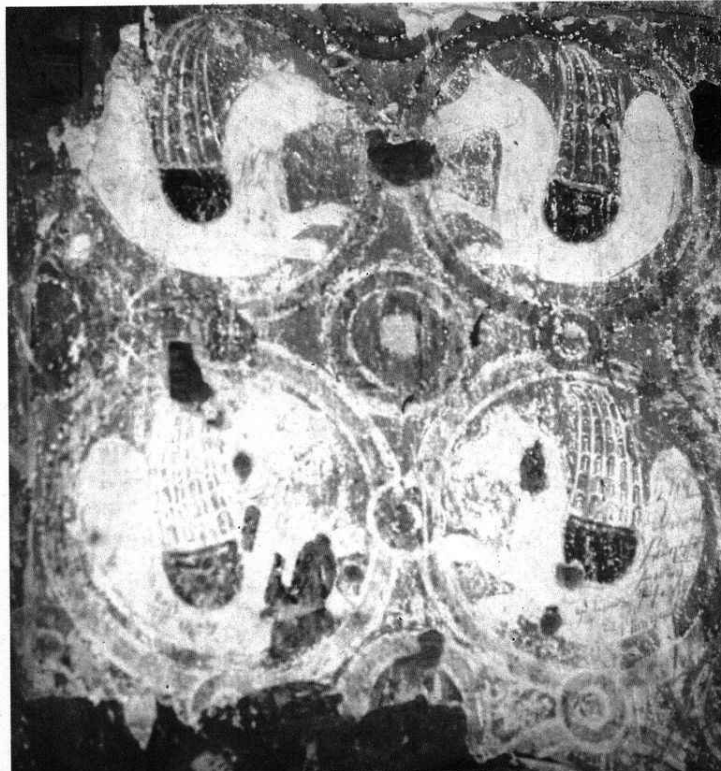
381 — ANI. ST. GREGORY OF TIGRAN HONENC, WEST WING. 1215.
DEATH OF ST. GREGORY AMONG THE ROOTS OF A JUNIPER TREE.



382 — ANI. ST. GREGORY OF TIGRAN HONENC, WEST WING. 1215.
ST. NINO'S COMPANIONS WAKING BY THE "COLUMN".



383 — ANI. ST. GREGORY OF TIGRAN HONENC, WEST WING. 1215.
ST. STYLITE AND ST. ONUPHRES, HERMIT.



384 — ANI. ST. GREGORY OF TIGRAN HONENC, SOUTH WING. 1215.
PAINTING IMITATING A TAPESTRY. SENMURY.

THE ART OF ILLUMINATION DURING
THE AGE OF THE FEUDAL STATES



385 — GOSPEL FROM AWAGVANK' (UPPER ARMENIA). 1201.



387 — HOMILIARY CALLED THE MUŠ HOMILIARY. AWAGVANK' (UPPER ARMENIA). 1202. STEP'ANOS, PAINTER. CHRIST ENTHRONED.



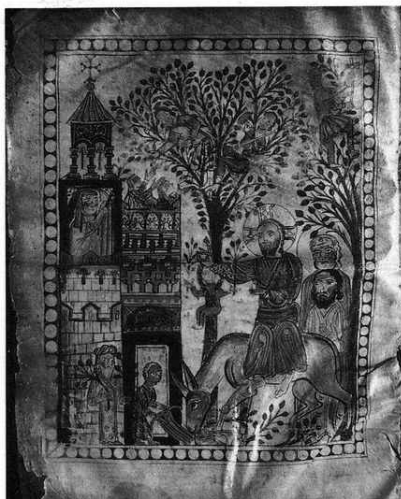
388 — HOMILIARY CALLED THE MUŠ HOMILIARY. AWAGVANK' (UPPER ARMENIA). 1202. STEP'ANOS, PAINTER. THE NATIVITY.



386 — HOMILIARY CALLED THE MUŠ HOMILIARY. AWAGVANK' (UPPER ARMENIA). 1202. STEP'ANOS, PAINTER. CHRIST'S ENTRY INTO JERUSALEM.



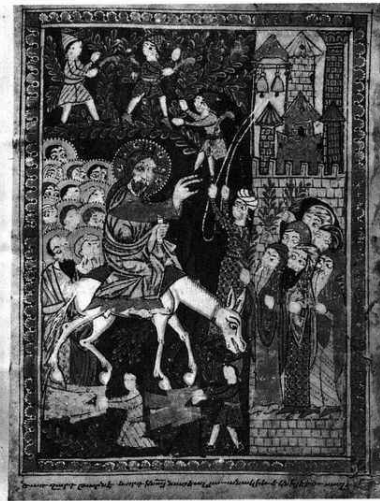
389 — HOMILIARY CALLED THE MUŠ HOMILIARY. AWAGVANK' (UPPER ARMENIA). 1202. STEP'ANOS, PAINTER. THE BAPTISM OF CHRIST.



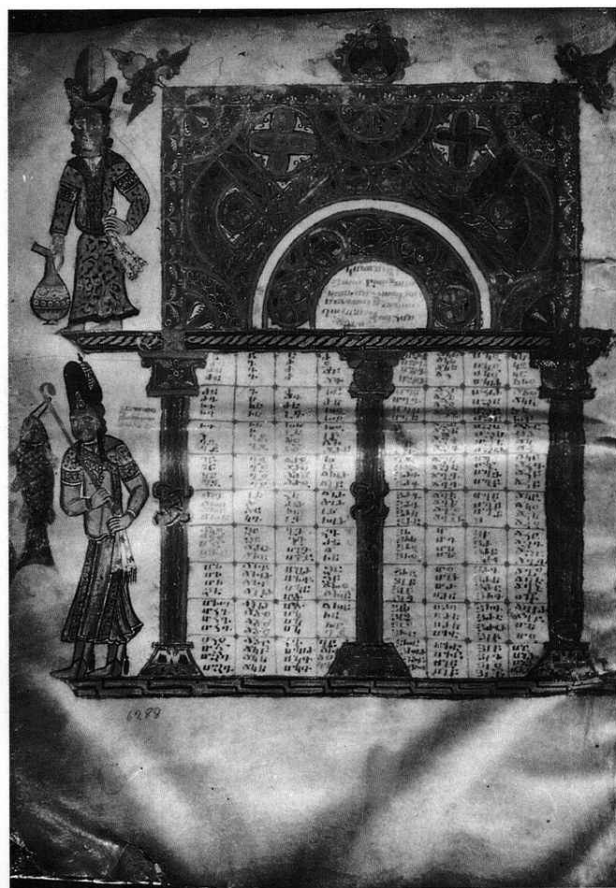
390 — GOSPEL CALLED THE HALBAT GOSPEL. HOROMOS (AYRARAT), 1211. MARGARE, PAINTER. CHRIST'S ENTRY INTO JERUSALEM.



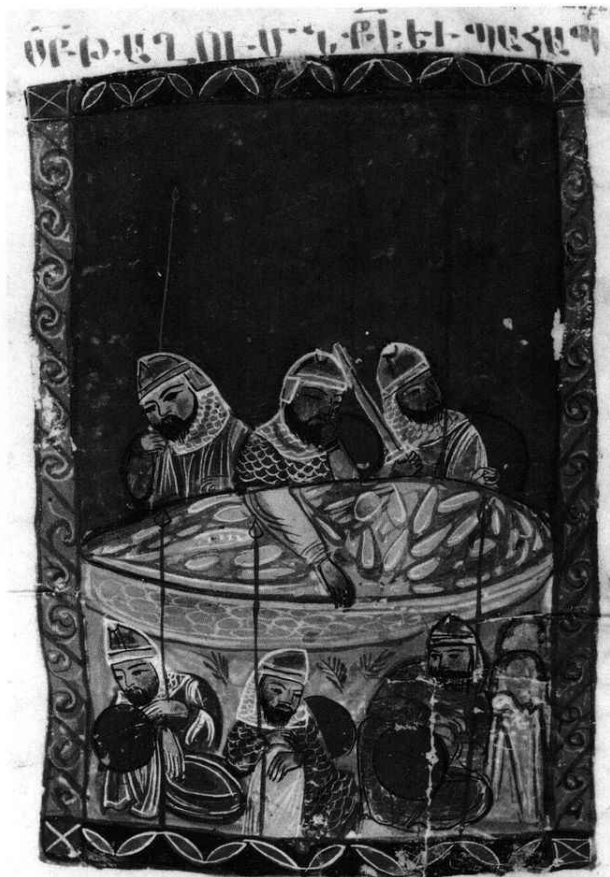
391 — GOSPEL BY THE PAINTER GRIGOR, AFFILIATED TO THE SCHOOL OF GLAJOR (SIUNIA). 14th CENTURY. THE TRANSFIGURATION.



392 — GOSPEL BY THE PAINTER GRIGOR, AFFILIATED TO THE SCHOOL OF GLAJOR (SIUNIA). 14th CENTURY. CHRIST'S ENTRY INTO JERUSALEM.



393 — GOSPEL CALLED THE HALBAT GOSPEL. HOROMOS (AYRARAT), 1211. MARGARE, PAINTER. CONCORDANCE TABLE AND FIGURES IN THE MARGIN.



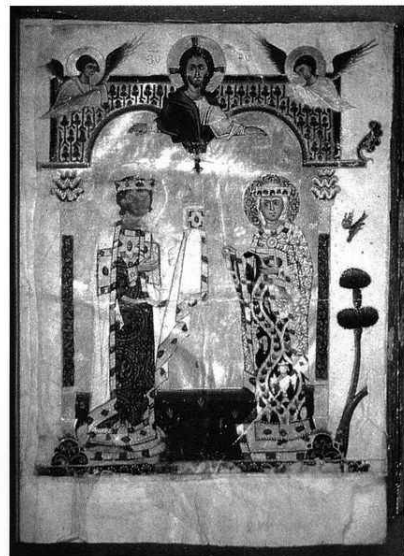
394 — GOSPEL BY THE PAINTER IGNATIUS. HOROMOS (?) (AYRARAT), 1236. THE SOLDIERS GUARDING THE SEPULCHER.



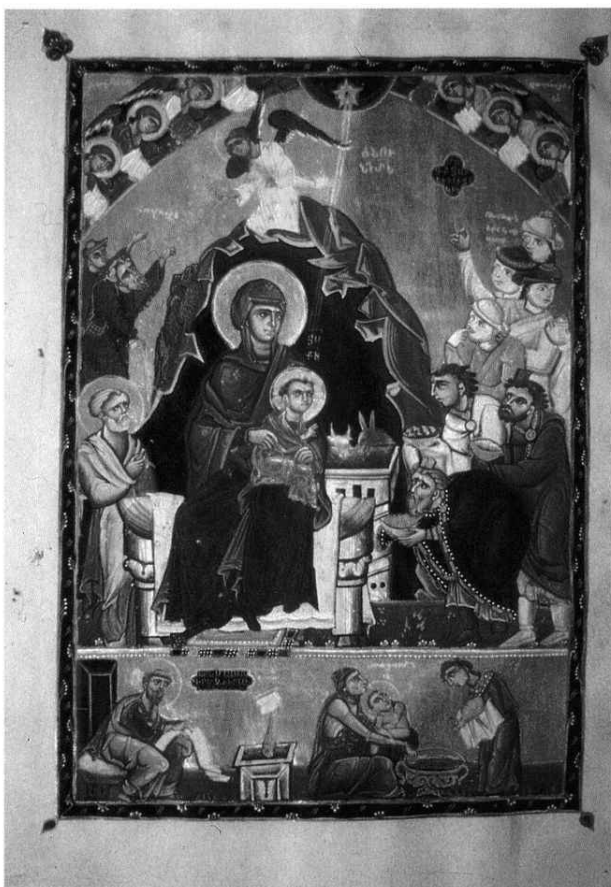
395 — GOSPEL BY THE PAINTER KIRAKOS. HROMKLA (CILICIA), 1249.
THE EVANGELIST MATTHEW.



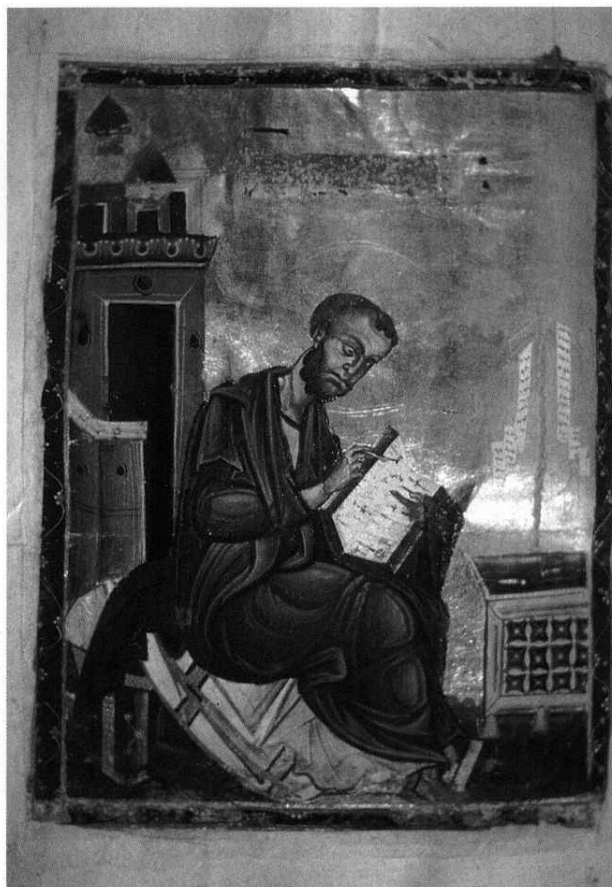
396 — GOSPEL BY THE PAINTER KIRAKOS. HROMKLA (CILICIA), 1249.
FRONTISPIECE.



397 — GOSPEL OF LEON III. T'OROS ROSLIN, PAINTER. HROMKLA. 1262.
CHRIST BLESSING KING AND QUEEN KERAN AND GIVING THEM HALOS.



398 — GOSPEL BY T'OROS ROSLIN, PAINTER. HROMKLA. 1260. THE NATIVITY.



399 — GOSPEL OF LEON III. T'OROS ROSLIN, PAINTER. HROMKLA. 1262. AN EVANGELIST.



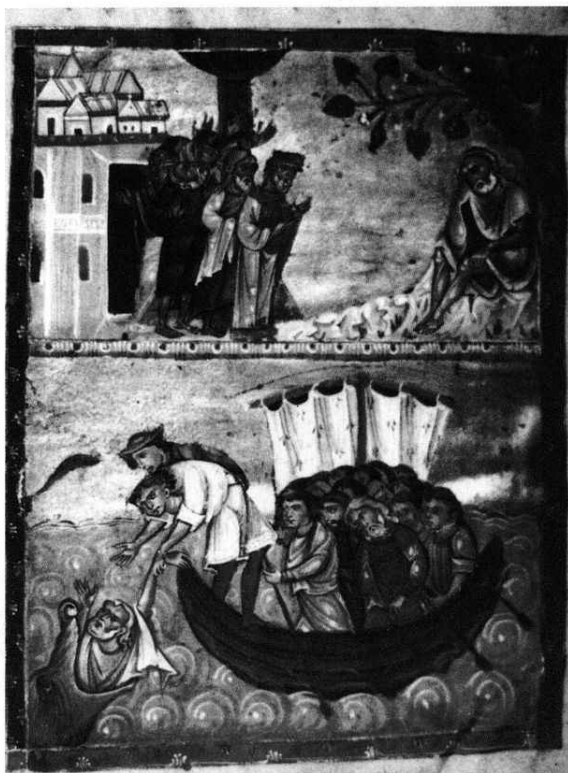
400 — GOSPEL BY T'OROS ROSLIN, PAINTER. HROMKLA (CILICIA). 1265.
FRONTISPICE.



401 — GOSPEL BY T'OROS ROSLIN, PAINTER. HROMKLA. 1262.
AFTER THE TEMPTATION, JESUS IS ADORÉD BY ANGELS.



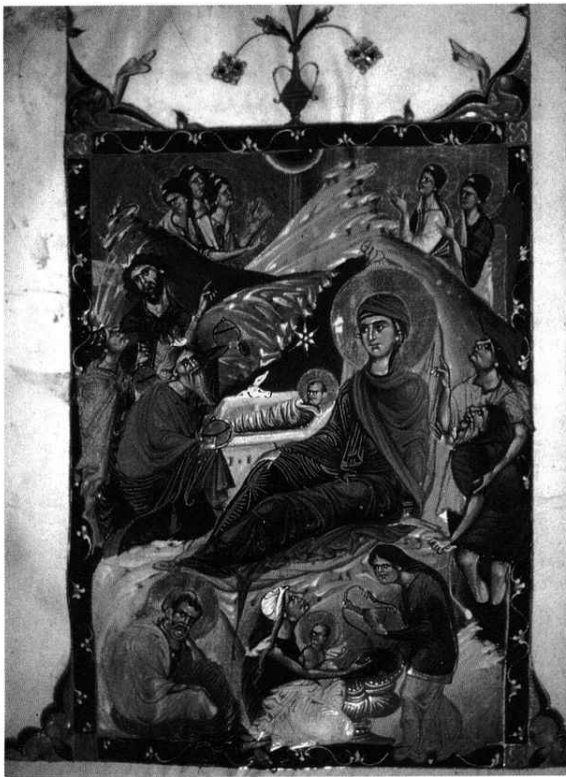
402 — RITUAL FROM VARDAN. T'OROS ROSLIN, PAINTER. HROMKLA. 1266.
FRONTISPICE.



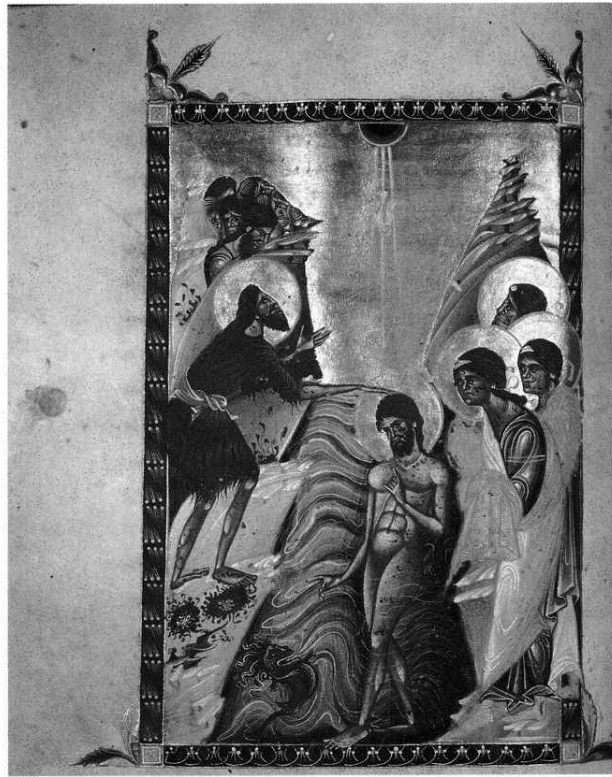
403 — RITUAL FROM VARDAN. T'OROS ROSLIN, PAINTER. HROMKLA. 1266.
JONAH THROWN OUT TO THE WHALE.
THE CITIZENS OF NINEVEH COMING TO SEE JONAH, WHO IS RESTING UNDER GOURDS.



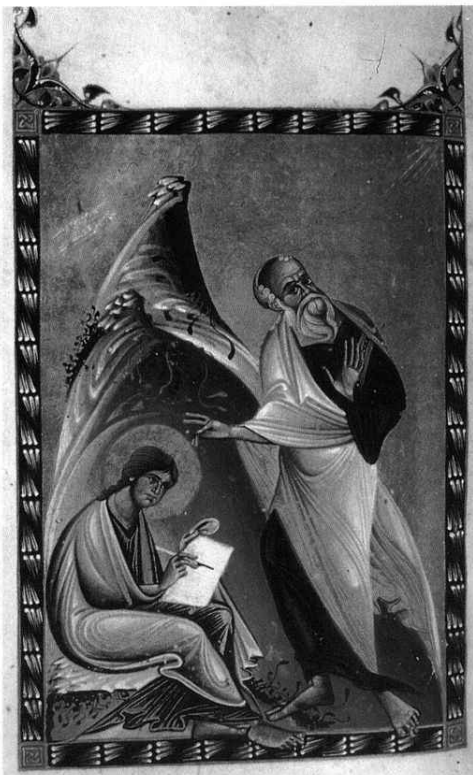
404 — GOSPEL BY T'OROS ROSLIN, PAINTER. HROMKLA (CILICIA). 1265.
ST. MATTHEW.



405 — GOSPEL OF PRINCE VASAK. UNIDENTIFIED PAINTER. CILICIA. C.1270. *THE NATIVITY.*



406 — GOSPEL OF PRINCE VASAK. UNIDENTIFIED PAINTER. CILICIA. C.1270. *THE BAPTISM OF CHRIST.*



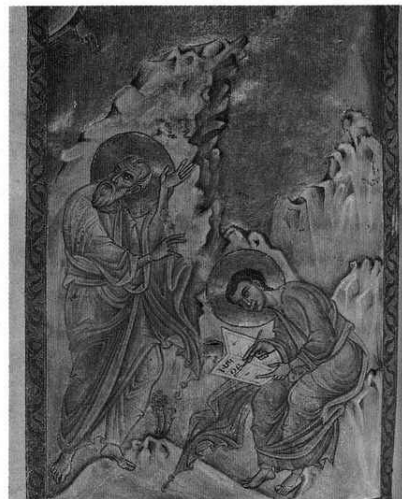
407 — GOSPEL OF PRINCE VASAK. UNIDENTIFIED PAINTER. CILICIA. C.1270.
ST. JOHN DICTATING HIS GOSPEL TO PROCHORES.



408 — GOSPEL OF PRINCE VASAK. UNIDENTIFIED PAINTER. CILICIA. C.1270.
THE VIRGIN OF MERCY INTERCEDING WITH CHRIST ON BEHALF OF PRINCE VASAK AND HIS SONS.



409-410 — GOSPEL BY THE PAINTER YOVASAP. SKEWRA (CILICIA). 1273. FRONTISPICES.



411 — GOSPEL BY THE PAINTER YOVASAP. SKEWRA (CILICIA). 1273. ST. JOHN DICTATING HIS GOSPEL TO PROCHORES.



412 — LECTIONARY OF KING HET'UM. CILICIA. 1286. FRONTISPICE.



413 — GOSPEL OF THE ARCHBISHOP YOVHANNES. AKNER (CILICIA). 1287. AN ORDINATION.



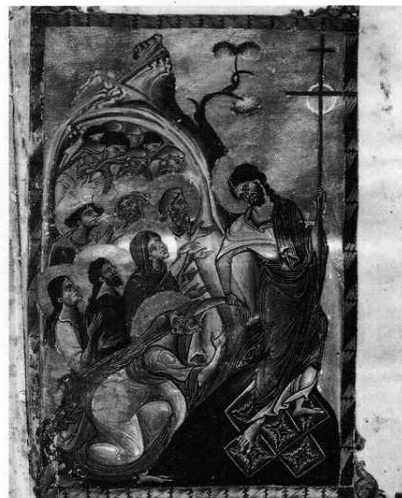
414 — UNIDENTIFIED GOSPEL. CILICIA. END OF 13TH CENTURY. EVANGELISTS.



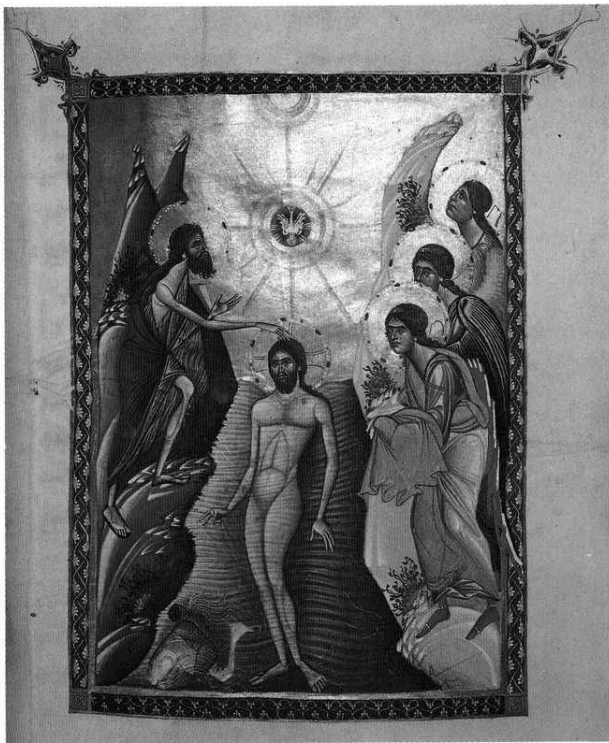
415 — UNIDENTIFIED GOSPEL. CILICIA. END OF 13TH CENTURY. CONCORDANCE TABLE.



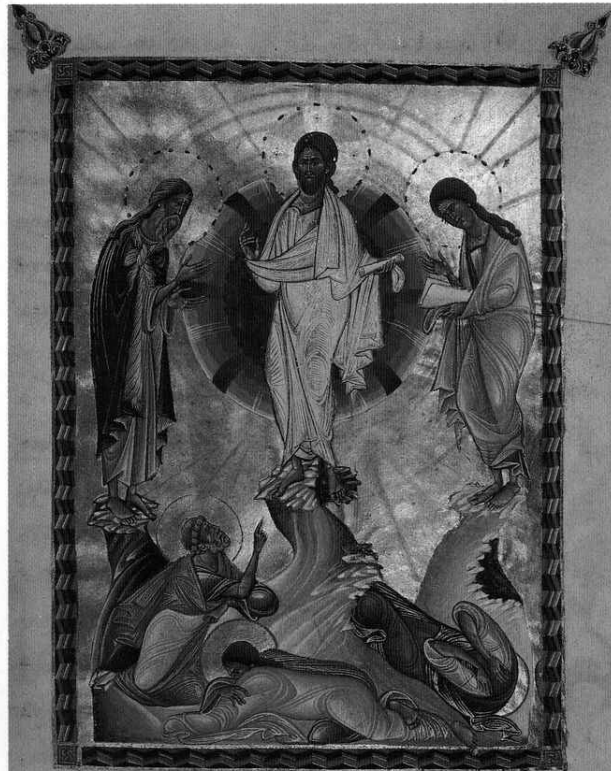
416 — UNIDENTIFIED GOSPEL. CILICIA. END OF 13TH CENTURY. THE RAISING OF LAZARUS.



417 — UNIDENTIFIED GOSPEL. CILICIA. END OF 13TH CENTURY. THE DESCENT INTO LIMBO.



418 — GOSPEL OF QUEEN KERAN, SIS (CILICIA), 1272. THE BAPTISM OF CHRIST.



419 — GOSPEL OF QUEEN KERAN, SIS (CILICIA), 1272. THE TRANSFIGURATION.



420 — GOSPEL BY TOROS ROSLIN, PAINTER, HRÖMKLA (CILICIA), 1265. THE DESCENT IN LIMBO.



421 — BIBLE FROM ERZINCAN (UPPER ARMENIA), MXIT'AR, PAINTER, 1269. THE VISION OF EZEKIEL.



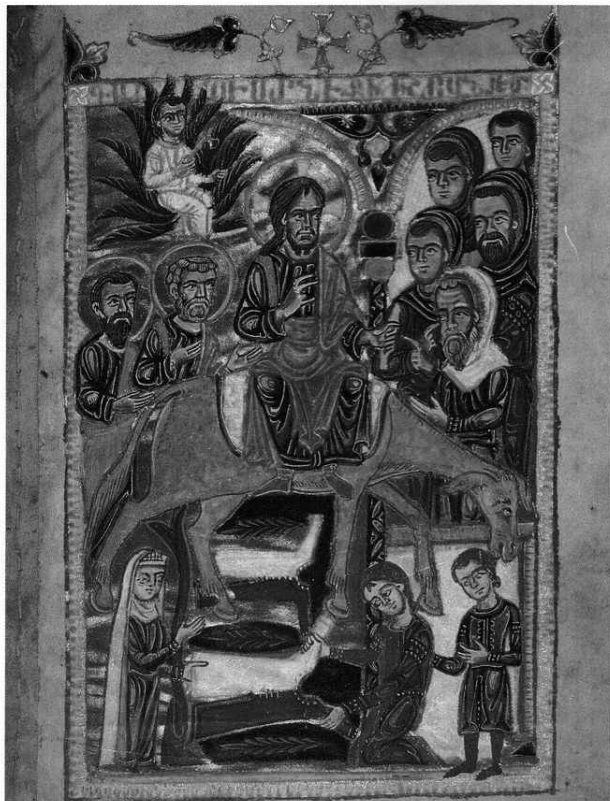
422 — GOSPEL BY THE PAINTER AWAG, CILICIA. 14th CENTURY. THE NATIVITY.



423 — BIBLE DATED 1314. AWAG, PAINTER, CILICIA. 1356. THE NATIVITY.



424 — UNIDENTIFIED GOSPEL. TARS (CILICIA). 1316. CHRIST AND THE DONOR BISHOP.



425 — GOSPEL OF QUEEN MARIUM. SARGIS PICAK, PAINTER. 1346. CHRIST'S ENTRY INTO JERUSALEM.



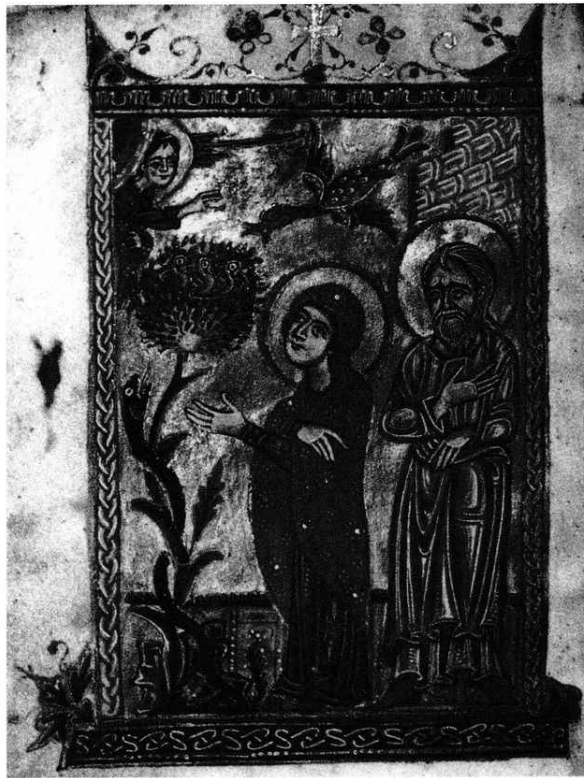
426 — GOSPEL OF THE CONSTABLE SMBAT. CILICIAN SCHOOL. BEFORE 1274. *THE DESCENT INTO LIMBO.*



427 — GOSPEL OF THE CONSTABLE SMBAT. CILICIAN SCHOOL. BEFORE 1274. *THE ASCENSION.*



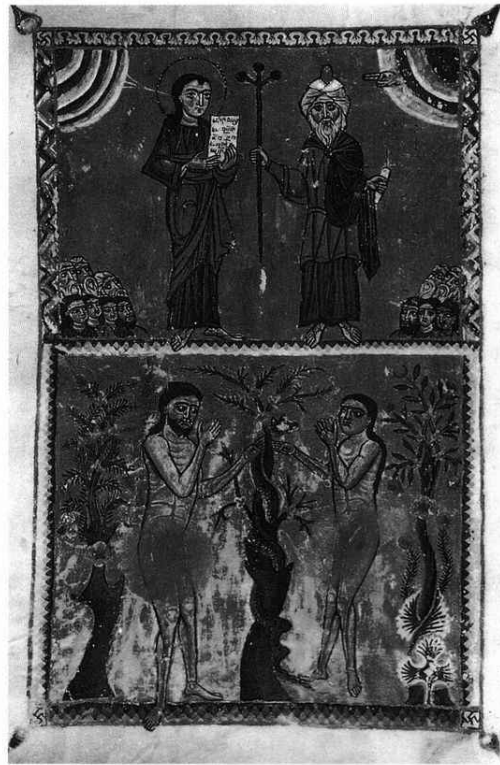
428 — GOSPEL OF THE ARCHBISHOP YOVHANNES. AKNER (CILICIA). 1287. *THE BAPTISM OF CHRIST.*



429 — HYMNARY BY THE PAINTER SARGIS PICAK. SIS (CILICIA). 1335. *THE ANNUNCIATION TO ANNE.*



430 — GOSPEL OF BISHOP YOVANE (VIII). ORBELEAN SIUNIA. 1300. (SCHOOL OF GLAJOR?).
CONCORDANCE TABLE. COMPOSITE FIGURE.



431 — BIBLE OF ESAYI N'ECI' TOROS OF TARON. PAINTER. GLAJOR (SIUNIA). 1316.
MOSES AND AARON. THE SIN OF ADAM AND EVE.



432 — GOSPEL BY THE PAINTER MOMIK. SIUNIA. 1302. SCHOOL OF GLAJOR. THE ASCENSION.



433 — GOSPEL BY THE PAINTER MOMIK. SIUNIA. 1302. SCHOOL OF GLAJOR. PENTECOST.



434 — UNIDENTIFIED GOSPEL. ARC/AX. 13th-14th CENTURY. THE LAST SUPPER.



435 — GOSPEL BY THE PAINTER YOVSEAN OF HAZARAKN (VASPURAKAN). 1316. THE HOSPITALITY OF ABRAHAM.



436 — GOSPEL BY THE PAINTER XACER OF BERKRI (VASPURAKAN). 1294. THE PRESENTATION IN THE TEMPLE.



437 — GOSPEL BY THE PAINTER MEK'ISEDEK, VASPURAKAN. 1338. HOLY WOMAN AT THE SEPULCHER, AND THE RESURRECTION OF CHRIST.



438 — GOSPEL OF YOVHANES OF BERKRI. 1362.
A PROPHETIC VISION. DETAIL, CHRIST.



439 — GOSPEL OF DANIEL OF ALTAMAR. 1436. PENTECOST.



441 — GOSPEL OF YOVHANES OF BERKRI. 1362.
PROPHETIC VISION. DETAIL OF THE ACQUIRERS.



442 — GOSPEL OF DANIEL OF ALTAMAR. 1436.
THE BETRAYAL OF CHRIST. CHRIST BROUGHT TO PILATE.



443 — GOSPEL OF YOVHANES OF BERKRI. 1362.
PROPHETIC VISION. DETAIL OF THE DONORS.



444 — GOSPEL OF RSTAKES OF XIZAN. 1397.
THE HOLY WOMEN AT THE SEPULCHRE.



440 — GOSPEL FROM SURB GAMALRIEL (XIZAN). NAHAPET, PAINTER. 1391.
PROPHETIC VISION AND ACQUIRERS.



445 — GOSPEL FROM SURB GAMALRIEL (XIZAN). NAHAPET, PAINTER. 1391.
ENTOMBMENT BY JOSEPH OF ARIMATHEA AND NICODEMUS. THE DESCENT INTO LIMBO.



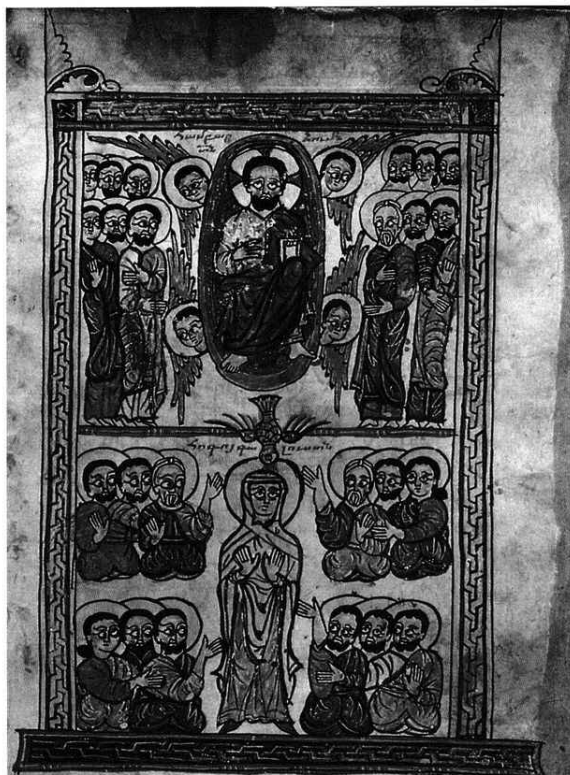
446 — GOSPEL BY THE PAINTER KIRAKOS OF UŔUNKAR (OR ALBAK), VASPURAKAN. 1330. THE BAPTISM OF CHRIST. THE PRESENTATION IN THE TEMPLE.



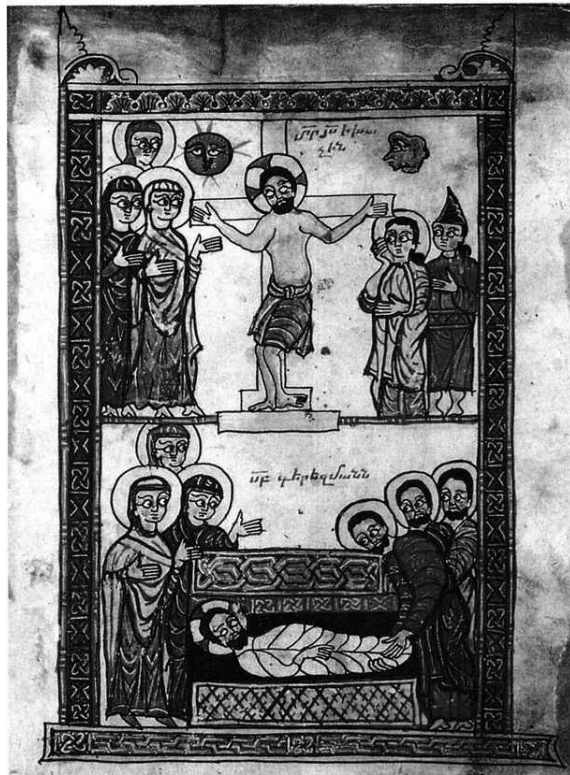
447 — GOSPEL BY THE PAINTER KIRAKOS OF UŔUNKAR, LANKŠEN (VASPURAKAN). 1330. PORTRAIT OF YOVHANES, SON OF THE DONORS.



448 — GOSPEL BY THE PAINTER KIRAKOS OF UŔUNKAR, LANKŠEN (VASPURAKAN). 1330. THE DONORS K'OSTANTIN AND AWAK'TIKIN.



449 — GOSPEL BY THE PAINTER ZAK'ARIA OF ALT'AMAR, VASPURAKAN. 1357.
ORIENTAL-STYLE GROUP OF THE VASPURAKAN SCHOOL. THE ASCENSION. PENTECOST.



450 — GOSPEL OF ZAK'ARIA OF ALT'AMAR, VASPURAKAN. 1357.
THE CRUCIFIXION. THE ENTOMBMENT.



451 — GOSPEL BY THE PAINTER CERUN OF OSTAN, ALT'AMAR. 1391.
VASPURAKAN SCHOOL. HOLY COMMUNION.



452 — GOSPEL OF CERUN OF OSTAN, ALT'AMAR. 1391.
THE HEALING OF A MAN POSSESSED BY THE DEVIL.



453 — GOSPEL BY THE PAINTER XAC'ATUR I OF XIZAN, VASPURAKAN. 1455. *THE ANNUNCIATION.*



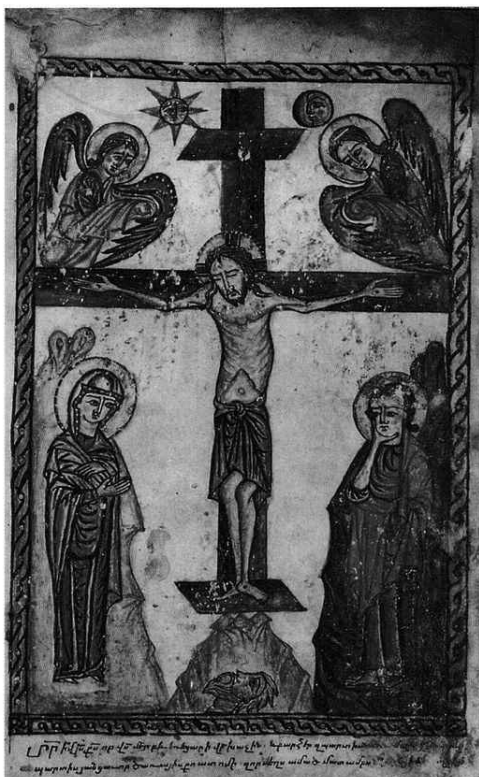
454 — GOSPEL BY THE PAINTER XAC'ATUR I OF XIZAN, VASPURAKAN. 1455. *THE SACRIFICE OF ABRAHAM.*



455 — GOSPEL BY THE PAINTER XAC'ATUR I OF XIZAN, S. GAMAJELIVANK' (VASPURAKAN). 1434. *THE ANNUNCIATION. JOSEPH'S DREAM.*



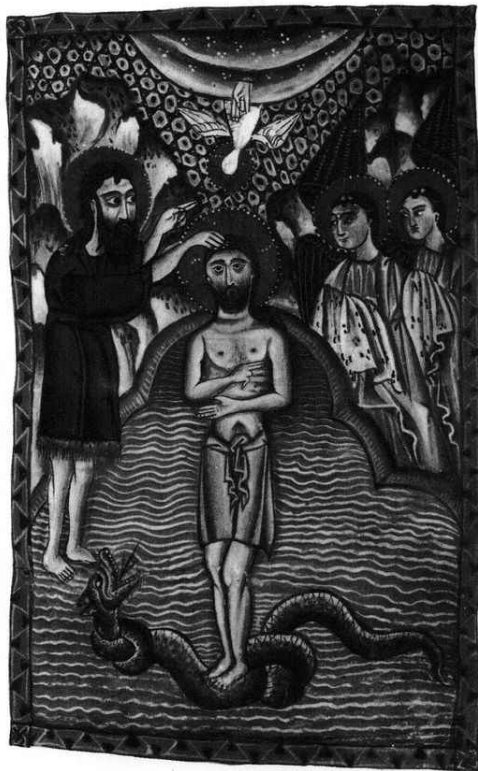
456 — GOSPEL BY THE PAINTER MINAS, VASPURAKAN. 1455. *THE VISION OF EZEKIEL.*



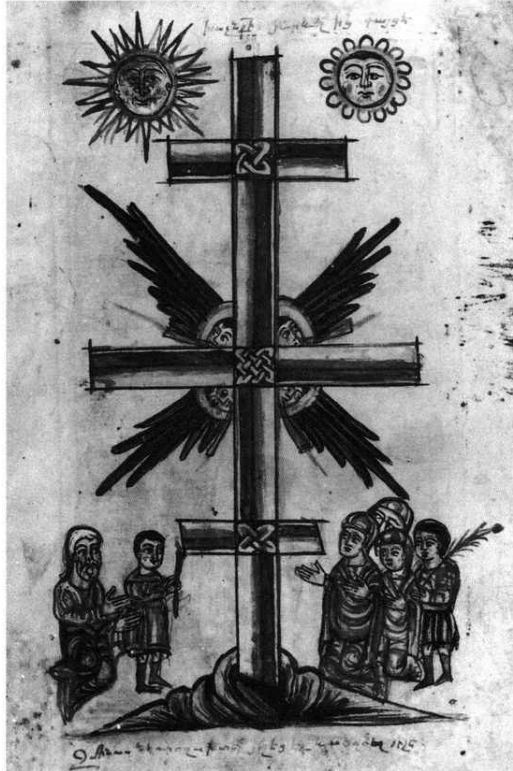
457 — GOSPEL BY THE PAINTER ATOM. SORIVANK' (VASPURAKAN). 1458.
THE CRUCIFIXION.



458 — COMMENTARIES OF ISAIAH (1299). FIRST HALF OF THE 14th CENTURY.
(TOROS OF TARON). THE ARCHBISHOP ESAYI NC'ECI LECTURING HIS STUDENTS AT GLAYOR.



459 — GOSPEL FROM VEGEN. KIRAKOS OF TABRIZ, PAINTER. IJAVNA ANAPAT. 1330.
THE BAPTISM OF CHRIST.



460 — GOSPEL FROM CESAREA (1303). MINAS, PAINTER. MID-15th CENTURY.
THE ADORATION OF THE CROSS BY THE ACQUIRERS.



461 — GOSPEL BY THE PAINTER YOVHANNĒS (II) OF XIZAN, NORSEŌN. 1400. FRONTISPICE.



462 — GOSPEL BY THE PAINTER YOVHANNĒS (II) OF XIZAN, NORSEŌN. 1400. VIRGIN THEOTOKOS IMPORED BY THE ACQUIRERS OF THE MANUSCRIPT.



463 — GOSPEL FROM ELEGIS. (1297). GRIGOR OF TAT'EW (SIUNIA), PAINTER. 1378. VIRGIN THEODOKOS.



464 — GOSPEL BY THE PAINTER T'OROS OF TARŌN, SCHOOL OF GLAJOR (SIUNIA), 1323. A SIREN, MARGIN DECORATION.



465 — GOSPEL FROM ROME (ITALY), ROME, 1310. FRONTISPIECE: MARK WITH A LEONINE HEAD.



467 — LECTIONARY FROM BOLOGNA (ITALY), 1324. THE ASCENSION.



469 — GOSPEL FROM SULTANIYE (IRAN), MXIT'AR OF ANI, PAINTER, 1356. THE ANNUNCIATION.



466 — GOSPEL FROM PERUGIA (ITALY), ARAK'IEL, PAINTER? 1331. FRONTISPIECE: MARK.



468 — GOSPEL FROM PERUGIA (ITALY), 1331. FRONTISPIECE: THE EVANGELIST MATTHEW.

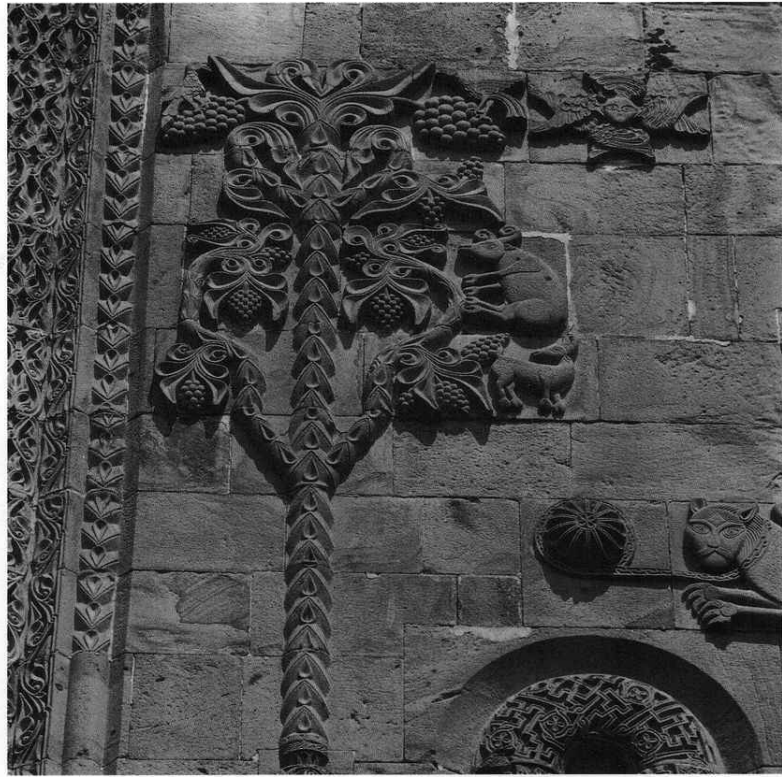


470 — GOSPEL FROM SURXAT' (CRIMEA), GRIGOR SUK'IASANC, PAINTER? 1332. THE MARRIAGE AT CANA.

ARMENIAN ART IN MODERN TIMES



471 — ANANURI (GEORGIA): THE LARGE CHURCH. 1688. SOUTH WALL. AN ANGEL.



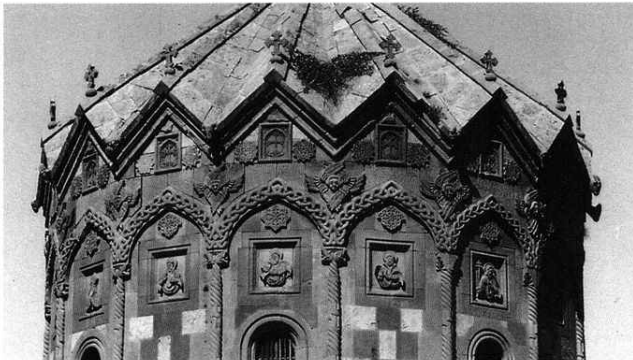
472 — ANANURI (GEORGIA): THE LARGE CHURCH. 1688. SOUTH WALL. THE TREE OF LIFE.



473 — CONVENT OF ST. JUDE AT ARTAZ (VASPURAKAN), 1811. FRIEZE ON THE NEW CHURCH. SADDLED CAMEL, A LOVE SCENE OF MADJNUN LAYLĀ, AND DEER.



474 — ST. STEPHEN AT DARĀŠAMB. 1643-1655. EAST FAÇADE. THE STONING OF ST. STEPHEN.



475 — CONVENT OF ST. STEPHEN AT DARĀŠAMB. 1643-1655. THE DRUM.



476 — CATHEDRAL OF EJMIACIN. BELL TOWER 1653-1658. DETAIL OF SCULPTURES.



477 — POŔ. GRAVEYARD. KHATCHKAR OF ARAK'EL. 1513. SQUARE TYPE.



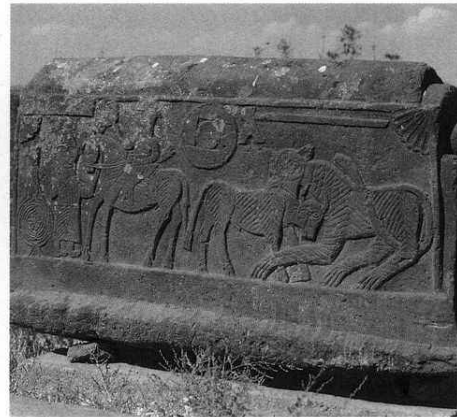
478 — VAN. KHATCHKAR. 17th CENTURY? RE-USE OF URARTEAN STELE, ITS CROSS HAMMERED OUT BY MUSLIMS.



479 — ALTAMAR. KHATCHKAR OF THE PATRIARCH YOVHANNES Y OF SATAX. 1825.



480 — NEW DJULFA. GRAVEYARD. TOMBSTONES. 17th-18th CENTURY.



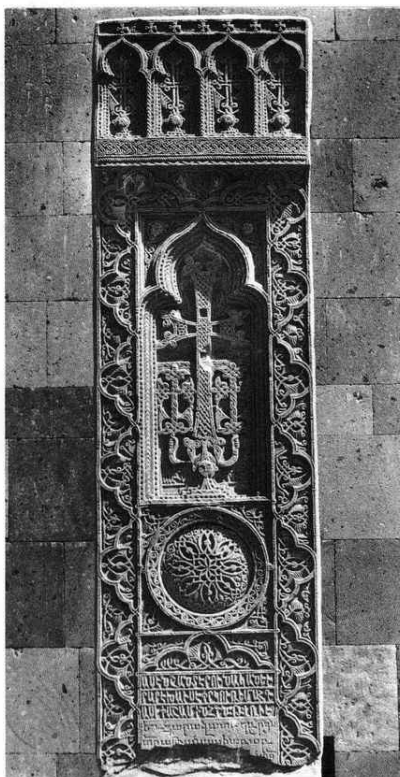
481 — OKTEMBERYAN AREA. TOMBSTONE. 17th CENTURY. HUNTER WITH HIS SERVANT, LION ATTACKING A BOVINE.



482 — OLD DJULFA. TOMBSTONE SHAPED AS A RAM (KOÇ). 1609. RIGHT SIDE.



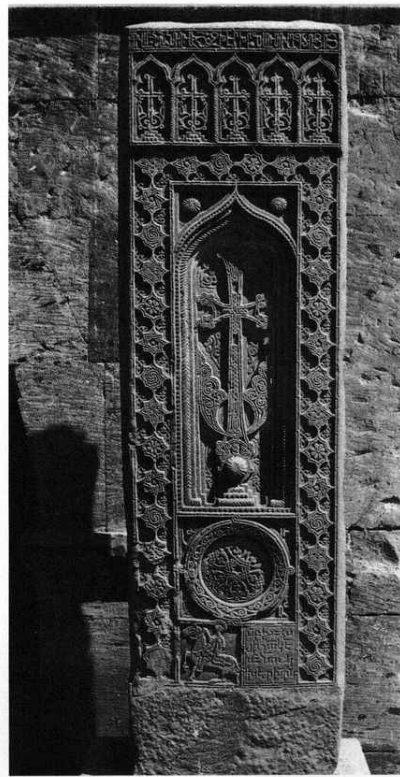
483 — OLD DJULFA. TOMBSTONE SHAPED AS A RAM (KOÇ). 1609. LEFT SIDE: A MEAL.



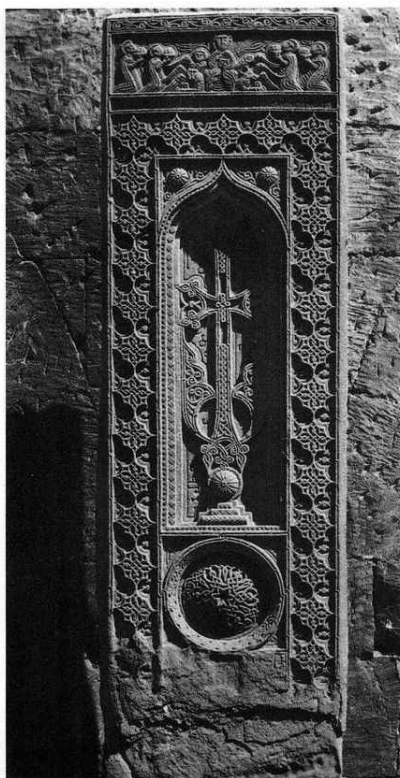
484 — OLD DJULFA. KHATCHKAR. 1576.



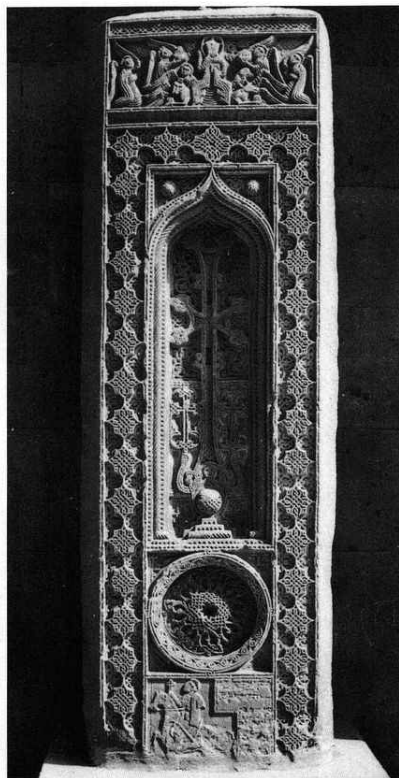
485 — OLD DJULFA. KHATCHKAR. 1601.



486 — OLD DJULFA. KHATCHKAR. 1602.



487 — OLD DJULFA. KHATCHKAR OF MANDUK ZAK'AR. 1602.



488 — OLD DJULFA. KHATCHKAR OF BARON YOVHANNES. 1602.



489 — OLD DJULFA. KHATCHKAR OF MARGARE SOLT'AN. 1603. LINTEL: CHRIST TEACHING. AT THE FOOT OF THE CROSS: THE KNEELING DONOR.



490 — OLD DJULFA. KHATCHKAR OF BARON YOVHANNES. 1602. DETAIL. LINTEL: ANGELS.



491 — OLD DJULFA. KHATCHKAR. 1601. DETAIL. LINTEL DECORATED WITH FACING GRIFFINS WITH A SINGLE HEAD, FLANKED BY ANGELS.



492 — OLD DJULFA. KHATCHKAR OF MANÖK ZAK'AR. 1602. LINTEL: CHRIST ENTHRONED BETWEEN THE SYMBOLIC ANIMALS AND FOUR FIGURES CARRYING OFFERINGS.



493 — GDNEVANK' (SIUNIA). KHATCHKAR. 17TH CENTURY. DETAIL: THE NATIVITY. THE VIRGIN AND CHILD SURROUNDED BY SHEPHERDS.



494 — OLD DJULFA. KHATCHKAR. 1602. DETAIL. THE DONOR ON HORSEBACK. MANÖK XERXXR.



495 — VARAGAVANK'. JAMATOUN OF ST. GEORGE. 1648. PAINTING. A MONK.



496 — NALAŠ YOVNAT'AN. 1661-1722. FRAGMENT OF MURAL PAINTING. TIRIDATES WITH HIS WIFE AŠXĒN AND HIS SISTER XOSRODVADUXT.



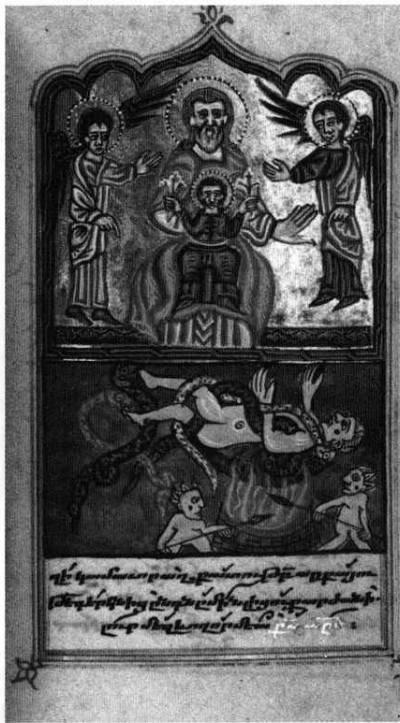
497 — VARAGAVANK'. JAMATOUN OF ST. GEORGE. 1648. PAINTING. BISHOP KIRAKOS.



498 — VARAGAVANK'. JAMATOUN OF ST. GEORGE. 1648. PAINTING. "KING" THEODOSIUS.



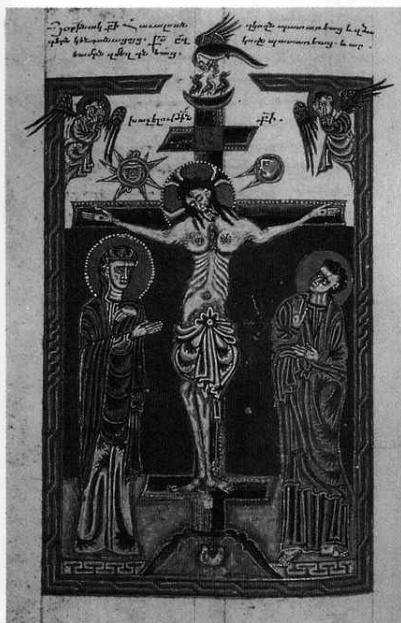
499 — HYMNARY DATED 1601. SARGIS THE YOUNGER, PAINTER.



500 — HYMNARY DATED 1601. SARGIS THE YOUNGER, PAINTER.



501 — HYMNARY DATED 1601. SARGIS THE YOUNGER, PAINTER.



502 — GANJARAN DATED 1575. MARTIROs, PAINTER. THE CRUCIFIXION.



503 — HYMNARY DATED 1601. SARGIS THE YOUNGER, PAINTER. PENTECOST.



504 — GANJARAN DATED 1575. MARTIROs, PAINTER.



505 — GOSPEL. ISFAHAN. 1607. YACOB OF DJULFA, PAINTER. *THE CRUCIFIXION*.



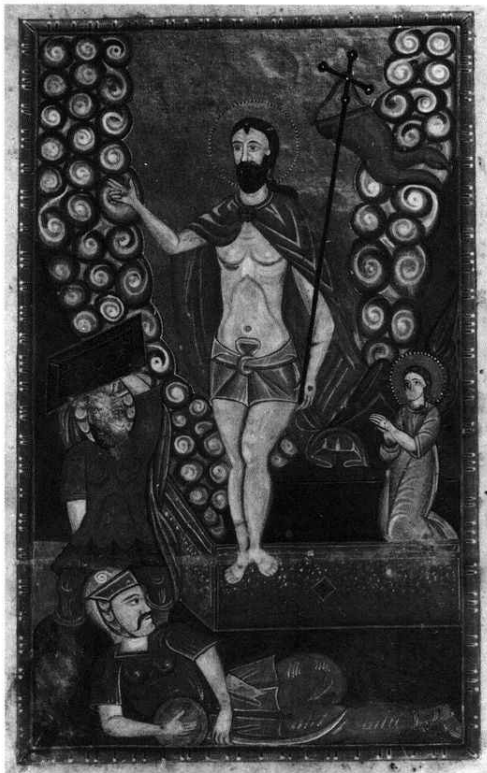
506 — GOSPEL. ISFAHAN. 1607. YACOB OF DJULFA, PAINTER. *THE DESCENT INTO LIMBO*.



507 — MENOLOGE. JERUSALEM. 1391. XAC'ATUR OF XIZAN, PAINTER. *THE NATIVITY*.



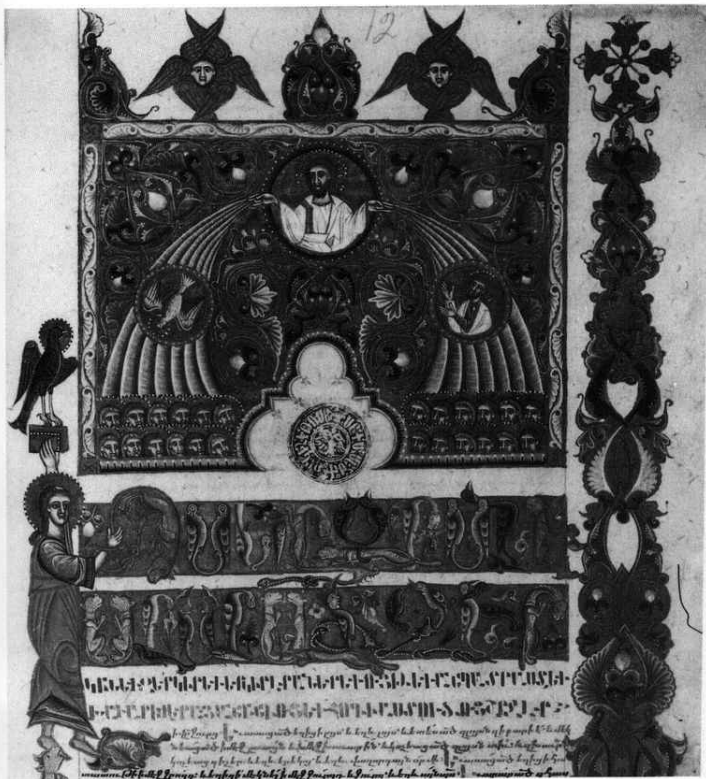
508 — GOSPEL. ISFAHAN. 1634. STEP'ANOS OF DJULFA, PAINTER. *THE ASCENSION*.



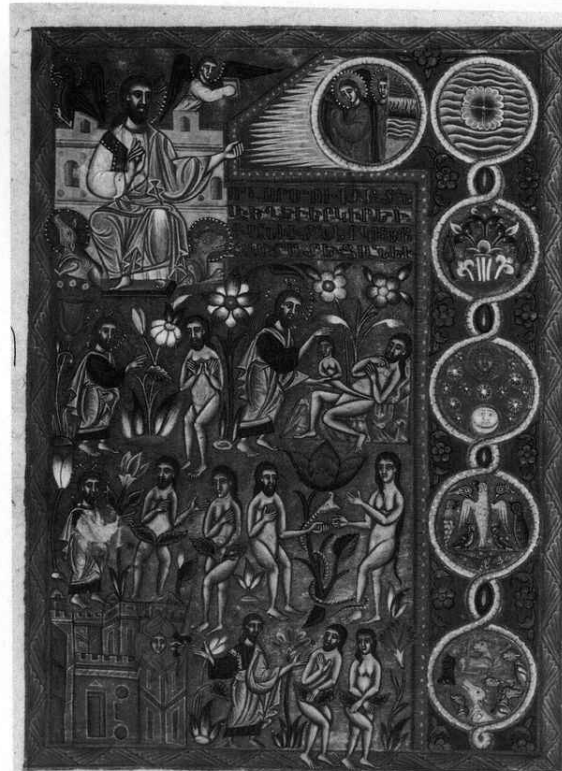
509 — MENOLOGE. NEW DJULFA. 1661. HAYRAPET, PAINTER. THE RESURRECTION.



510 — MENOLOGE. ISFAHAN. 1630. MESROP OF XIZAN, PAINTER. THE ADORATION OF THE KINGS.



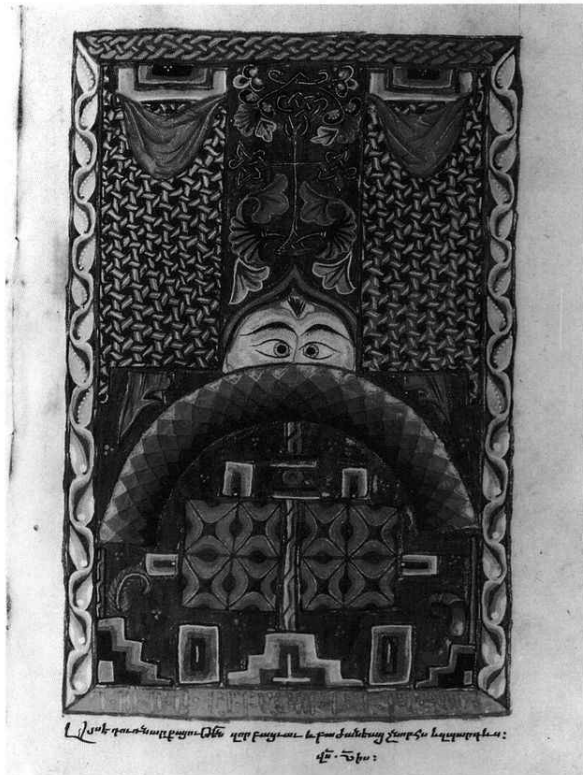
511 — BIBLE. NEW DJULFA. 1645. THE CREATION. ZOOMORPHIC WRITING.



512 — BIBLE. NEW DJULFA. 1662. THE CREATION.



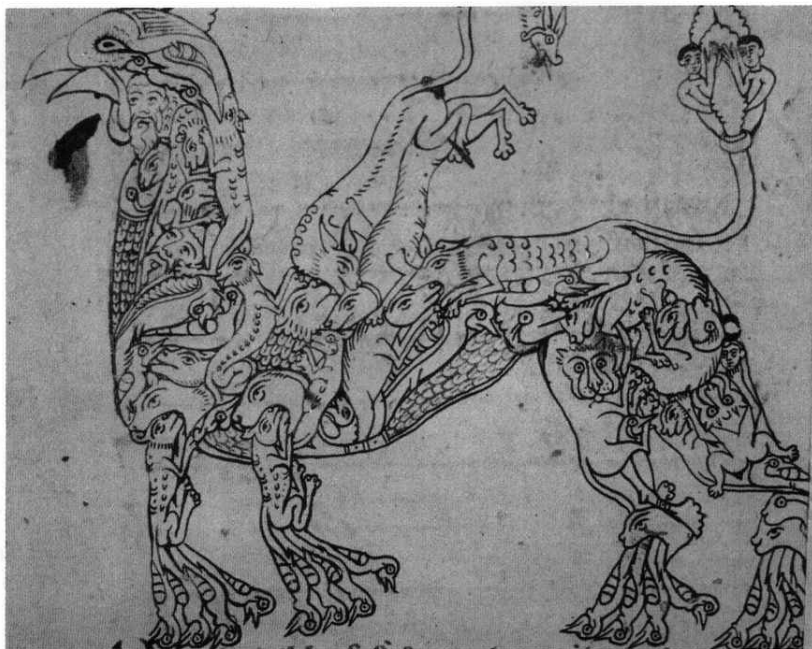
513 — GOSPEL OF YAKOB FROM NEW DJULFA. 1587. THE CREATION. THE REST ON THE 7th DAY.



514 — GOSPEL OF YAKOB FROM NEW DJULFA. 1587. THE GATE OF PARADISE.



515 — KEL'I GOSPEL (IVth ARMENIA). 1588. MOVSĒS, PAINTER. THE DEPOSITION.



516 — THE ROMANCE OF ALEXANDER GRIGOR ALT'AMAR. 1536. DRAWING. COMPOSITE GRIFFIN.



517 — PHYLACTERY, WESTERN TURKEY, 19th CENTURY. THE SACRIFICE OF ABRAHAM.



518 — MEDICAL TREATISE, CONSTANTINOPLE, 1793. GALEN FEELS THE PULSE OF A PATIENT.



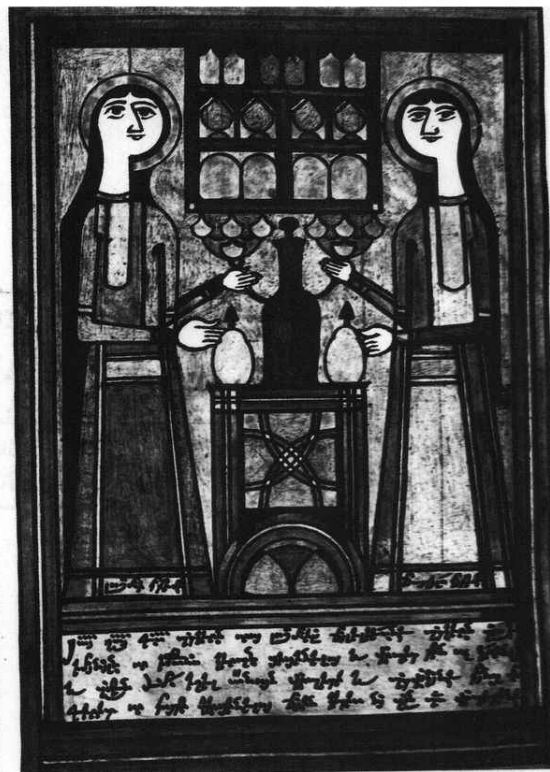
519 — GOSPEL FROM BRASTIK, NEAR Č'MSKACAG' (IVth ARMENIA), 1648. AN EVANGELIST.



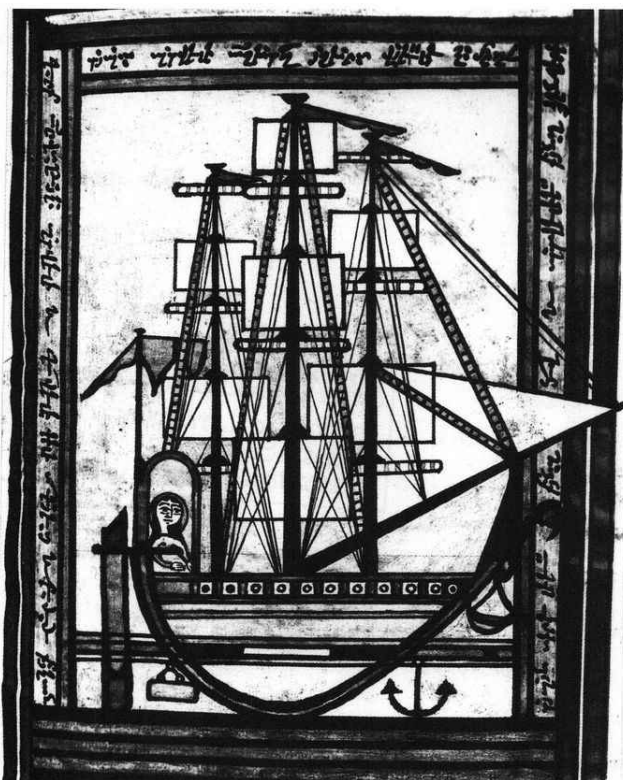
520 — GOSPEL FROM TERIK, NEAR XNUS (TARŌN), 1584. FRONTISPICE.



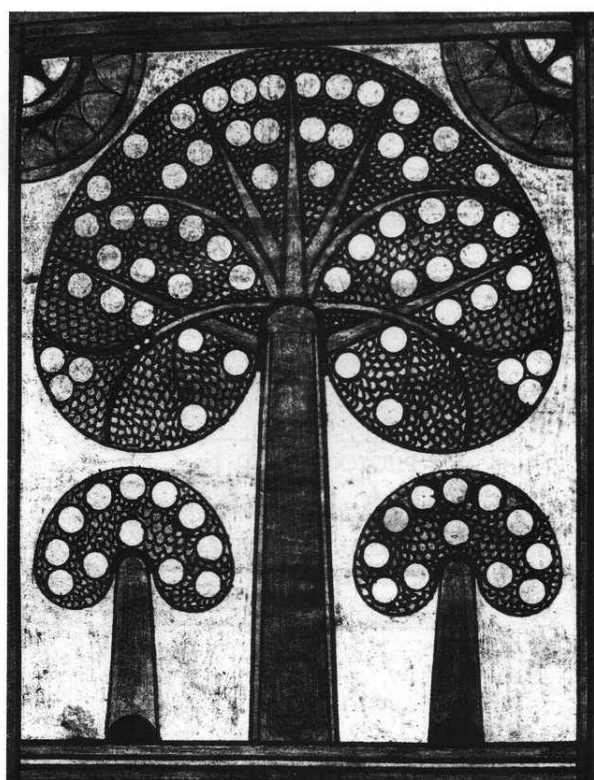
521 — THE PREPARATION OF MEDICATIONS. ST. COSMAS AND ST. DAMIAN?



522 — THE PREPARATION OF MEDICATIONS?



523 — A SHIP.

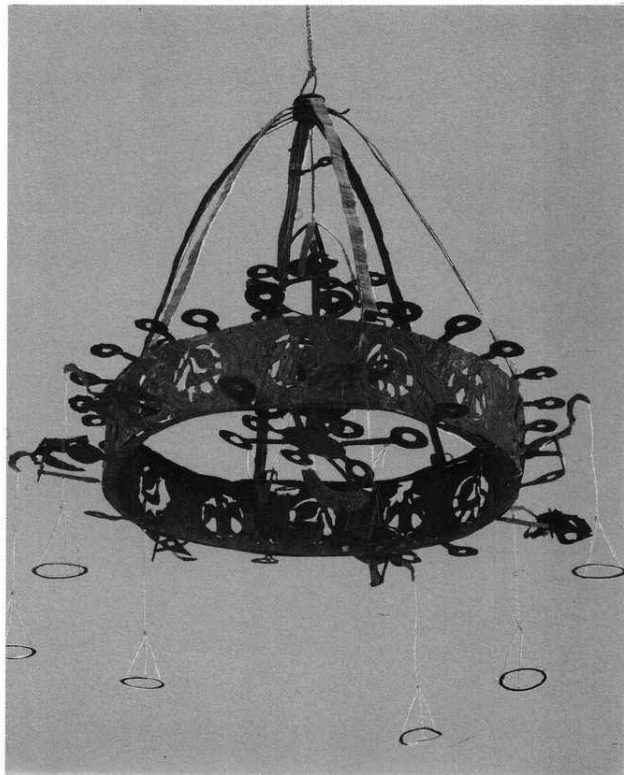


524 — THREE TREES.

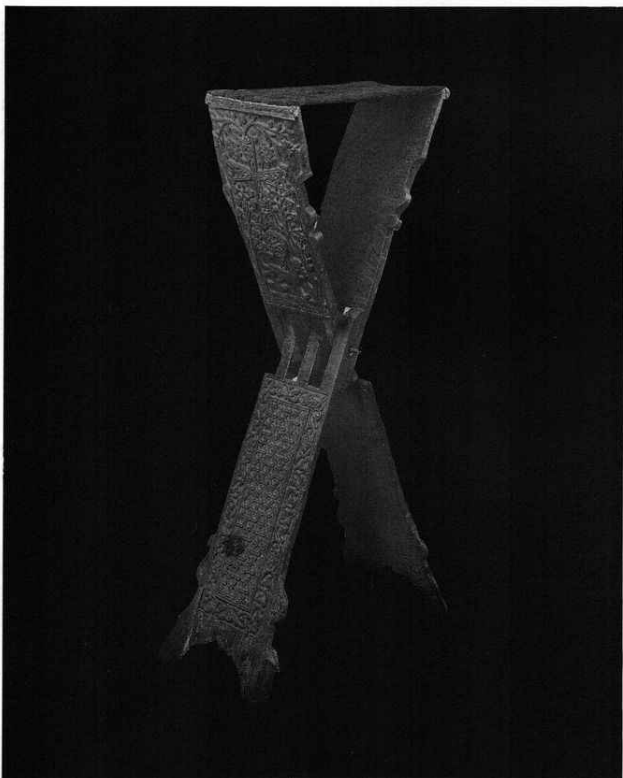
MINOR ARTS



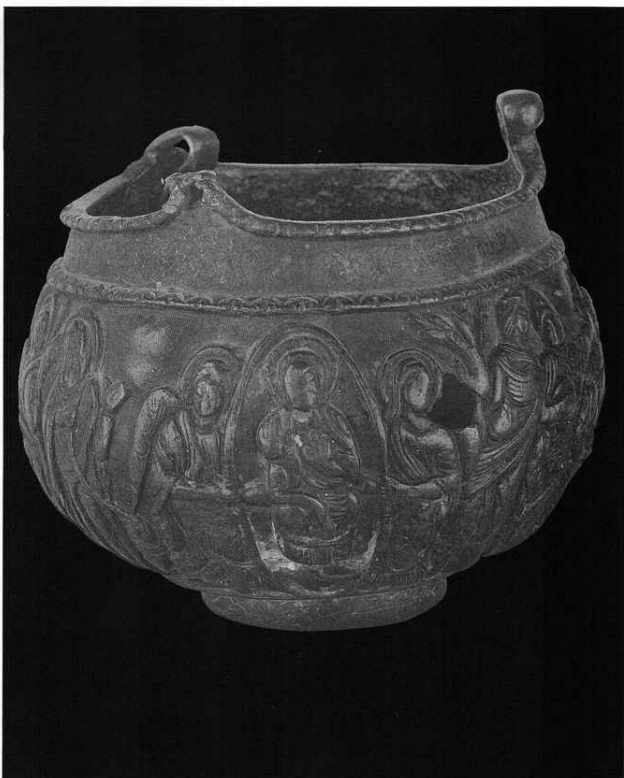
525 — CENSER. SILVER. VAN? 18th CENTURY.



526 — CHANDELIER FROM THE CHURCH OF ST. GREGORY OF GAGIK AT ANI. C.1000. PIERCED BRONZE.



527 — LECTERN. WOOD (WALNUT). ANI. 1272.



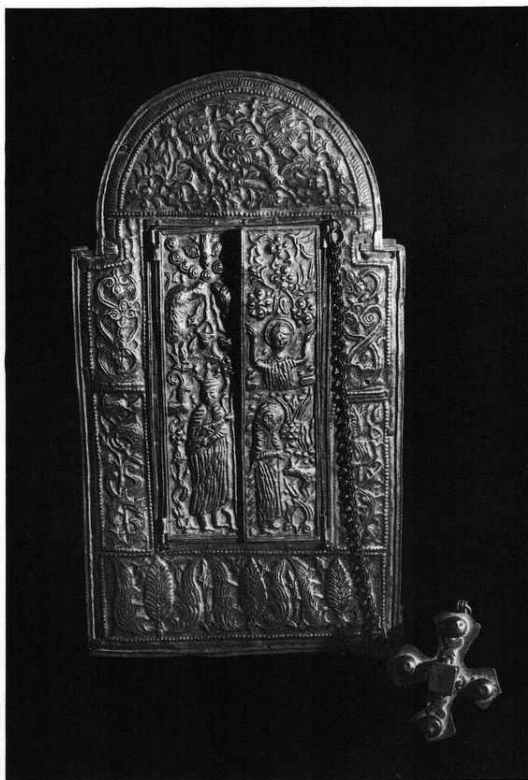
528 — CENSER. CAST BRONZE. ARCHAIC SHAPE ANI. 13th CENTURY. THE ASCENSION.



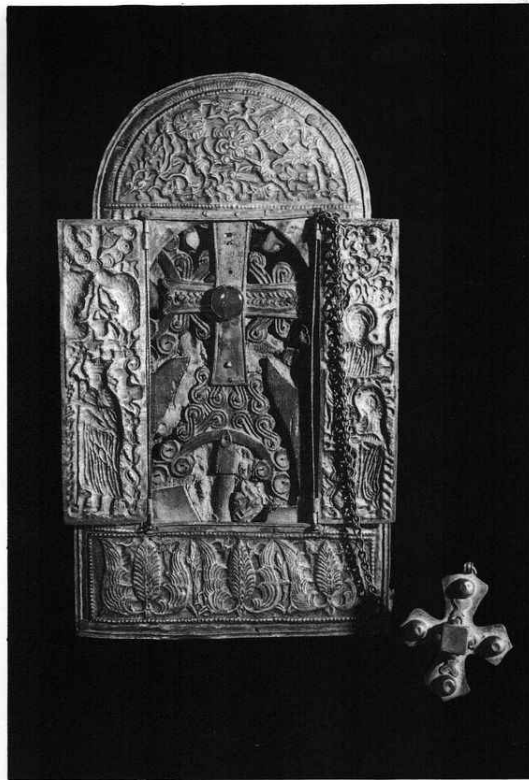
529 — EPISCOPAL MITRE. ZEYTUN (CILICIA) 1853.
EMBOSSED AND CHISIELLED SILVER. EVANGELICAL SCENES.



530 — RIGHT HAND OF ST. JOHN. ST. KARAPET AT MUŠ (TARON).
1760. SILVER EMBOSSED AND CHISIELLED BY THE "PILGRIM" NIKOLIAOS.



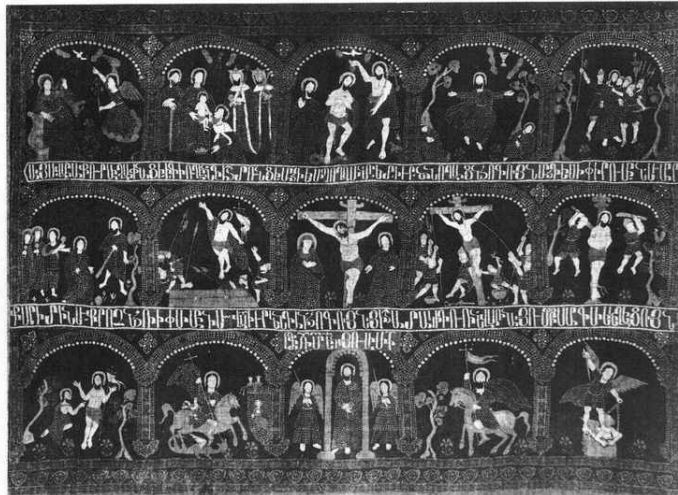
531 — RELIQUARY OF THE HOLY SEAL. ARAGAC. 13TH CENTURY?
EMBOSSED AND CHISIELLED SILVER.



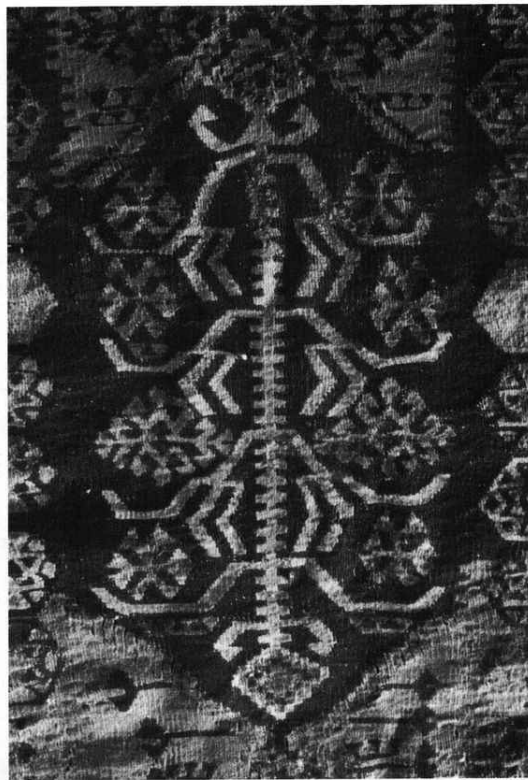
532 — THE SAME RELIQUARY, OPEN.



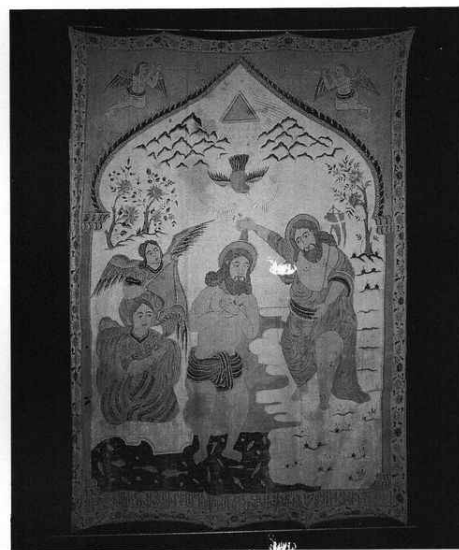
533 — EMBROIDERED PROCESSIONAL BANNER. 1441.
ST. GREGORY BETWEEN KING TIRIDATES AND ST. HRIPSIME.



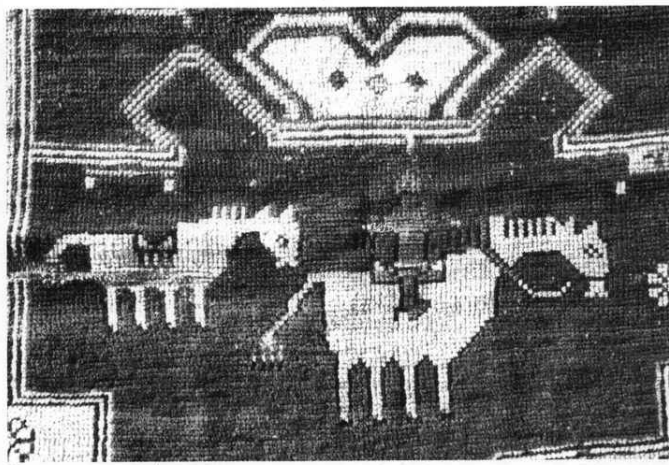
534 — ALTAR CURTAIN. 1756. PRINTED. SCENES FROM THE NEW TESTAMENT.



536 — RUG - ERZERUM. 19th CENTURY. DETAIL.



535 — CURTAIN. 1783. THE BAPTISM OF CHRIST,
PRESENTED BY A MAN CALLED ASTUACATUR.



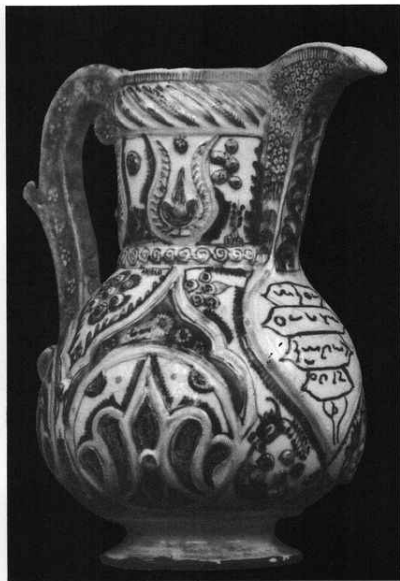
537 — THE SAME RUG. 19th CENTURY. DETAIL.



538 — SMALL CERAMIC DISH. KÜTAHYA. 18th CENTURY. A GIRL HOLDING A FLOWER.



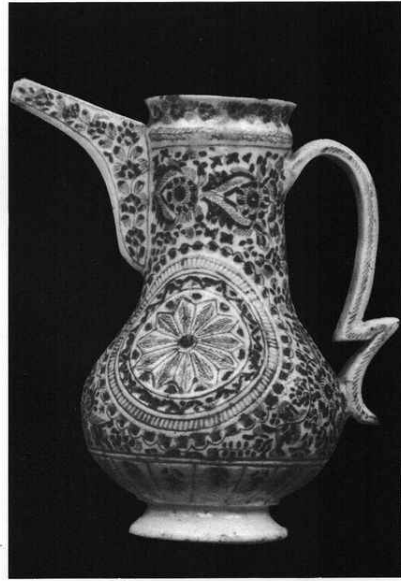
539 — SMALL CERAMIC DISH. KÜTAHYA. 18th CENTURY. YOUNG MAN HOLDING A FLOWER.



540 — EWER. WHITE AND BLUE MOLDED DECORATION. KÜTAHYA. 18th CENTURY. INSCRIBED WITH THE NAME OF OUSTA GARABED.



541 — SMALL CERAMIC DISH DECORATED WITH THREE CARNATIONS. KÜTAHYA OR SIVAS. 18th CENTURY.



542 — PITCHER. 18th CENTURY. WHITE AND BLUE MOULDED DECORATION. KÜTAHYA.



543 — “EGG” FOR HANGING. KÜTAHYA. 18th CENTURY. DECORATED WITH SERAPHIMS AND CROSSES.



544 — FLASK DECORATED WITH A BIRD IN PROFILE. KÜTAHYA. 18th CENTURY.



545 — “EGG” FOR HANGING. KÜTAHYA. 18th CENTURY. DECORATED WITH AN ANGEL, SERAPHIM AND CROSSES.



546-547 — COIN OF TIGRAN II THE GREAT (94-54 B.C.), BOTH SIDES.



548 — COIN OF LEON I (1196-1219), REVERSE.



549-550 — COIN OF TIGRAN II THE GREAT (94-54 B.C.), BOTH SIDES.



551 — COIN OF LEON I (1196-1219), REVERSE.



552-553 — COIN OF LEON I (1196-1219), BOTH SIDES.



554 — COIN OF LEON I (1196-1219), OBTVERSE.



555-556 — COIN OF DIRHAM AG. HET'UM I (1226-1270), BOTH SIDES.



557 — COIN OF LEON V LUSIGNAN (1374-1375), REVERSE.

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- 187 SILVER RHYTON. ARINBERD (AYRARAT). 5th century B.C.
Bust of a horse and gadroons.
Achaemenid object, probably imported.
Erivan, History museum.
(Photo François Walch)
- 188 SILVER RHYTON. ARINBERD (AYRARAT). 5th century B.C.
A Persian horseman.
Achaemenid object, probably imported.
Erivan, History museum.
(Photo François Walch)
- 189 MARBLE STATUETTE, ARTAŠAT (AYRARAT). 1st-2nd century B.C.
Imported Hellenistic object.
Erivan, History museum.
(Photo François Walch)
- 190 HEAD OF A MAN WEARING A TIARA? TUFADUIN (AYRARAT). 1st century A.D.
Coarse sculpture, perhaps depicting a king. Local work.
Erivan, History museum.
(Photo François Walch)
- 191 XARABAVANK' (AYRARAT). STELE. 6th-7th century.
Left: St. Gregory. Right: King Tiridates as a boar.
Erivan, History museum.
(Photo François Walch)
- 192 HAŘIČAVANK' (AYRARAT). STELE. 6th-7th century.
Christ teaching. Left: St. Gregory? On the base: Daniel and the lions.
Erivan, History museum.
(Photo François Walch)
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Same stele: Virgin and Child.
(Photo François Walch)
- 194 MAKENOC'AC'VANK (SIUNIA). BASE OF AN EMBEDDED STELE. 6th century.
(Photo Nicole Thierry)
- 195 T'ALIN (AYRARAT). BASE OF A STELE. 7th century.
The Myrophors?
(Photo Nicole Thierry)
- 196 RE-USED FRAGMENT OF A "PARADISIACAL" TYPE LINTEL. MAUSOLEUM OF ALČ' (AYRARAT). c.364.
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(Photo François Walch)
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(Photo History museum, Erivan)
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(Photo Patrick Donabédian)
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(Photo Paolo Cunco)
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Arch of the east window: Christ teaching, and angels.
(Photo Nicole Thierry)
- 201 MREN CATHEDRAL. c.640.
Arch of the southeast window.
(Photo Nicole Thierry)
- 202 MREN CATHEDRAL (AYRARAT). 640.
North lintel. Scene showing Emperor Heraclius returning the Cross to Jerusalem.
(Photo Nicole Thierry)
- 203 MREN CATHEDRAL (AYRARAT). 640.
West portal. Lintel with Christ between St. Peter, St. Paul and the donors.
(Photo Nicole Thierry)
- 204 MREN CATHEDRAL (AYRARAT). 640.
West portal. Lintel. Detail of Christ's hand and of a fold of His robe.
(Photo Nicole Thierry)
- 205 MREN CATHEDRAL (AYRARAT). 640.
West portal. Lintel. Detail of a donor. One of the Kamasarakan princes (left side).
(Photo Nicole Thierry)
- 206 MREN CATHEDRAL (AYRARAT). 640.
West portal. Lintel. Detail of a donor. One of the Kamasarakan princes (right side).
(Photo Nicole Thierry)

- 207 MREN CATHEDRAL (AYRARAT).
640. West portal. Tympanum. The archangels Gabriel and Michael wearing imperial robes.
(Photo Nicole Thierry)
- 208 MREN CATHEDRAL (AYRARAT).
640. West portal. Lintel. Detail. Christ between St. Peter (right) and St. Paul (left).
(Photo Nicole Thierry)
- 209 CHURCH OF ST. JOHN OF SISIAN (SIUNIA).
c.670. Interior of the cupola. The monk T'edoros.
(Photo Patrick Donabédian)
- 210 CHURCH OF ST. JOHN OF SISIAN (SIUNIA).
c.670. Interior of the cupola. Bust of Prince Kohazat.
(Photo Patrick Donabédian)
- 211 CHURCH OF ST. JOHN OF SISIAN (SIUNIA).
c.670. Interior of the cupola. Bust of Yoysep' I, Bishop of Siunia.
(Photo Patrick Donabédian)
- 212 CHURCH OF THE FORTY MARTYRS OF PASHACK' (VASPURAKAN).
6th century. Impost on the north side. Peacock with spread wings and rosette.
(Photo Nicole Thierry)
- 213 DUIN (AYRARAT). FRAGMENT OF A LINTEL FROM AN UNKNOWN CHURCH.
6th century. Base of a cross with vine scrolls with figures, "paradisical" type.
Erivan. History museum.
(Photo Nicole Thierry)
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6th-7th century. Almost stylized vine scrolls.
(Photo Nicole Thierry)
- 215 ZUART'NOC. CATHEDRAL.
c.650. Sculpted fragment. Vine scroll, realistic type.
(Photo Tass Agency)
- 216 MREN CATHEDRAL (AYRARAT).
640. North lintel. Detail Tree of Life (paradisical symbol?).
(Photo Nicole Thierry)
- 217 OJUN (GOGAREN). STELE.
6th-7th century. The Children in the Fiery Furnace. A soldier saint.
(Photo Nicole Thierry)
- 218 OJUN (GOGAREN). STELE.
6th-7th century. Donors praying.
(Photo Nicole Thierry)
- 219 OJUN (GOGAREN). STELE.
6th-7th century. Side face. Stylized vine scroll.
(Photo Nicole Thierry)
- 220 OJUN (GOGAREN). STELE.
6th-7th century. Top: donor praying before a saint. Bottom: Tiridates being turned into a boar.
(Photo Nicole Thierry)
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7th century. Limited representation of the Ascension. Tiflis, Museum of Fine Arts.
(Photo Nicole Thierry)
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7th century. Top: the Virgin (?) carried by two angels. Bottom: donors.
Tiflis, Museum of Fine Arts.
(Photo Nicole Thierry)
- 223 OJUN CATHEDRAL (GOGAREN).
8th century? South façade. Window decoration: a flying angel.
(Photo Nicole Thierry)
- 224 THREE-APSED CHURCH OF PEMZASĖN (AYRARAT).
7th century. Portal. Detail. Donors at the feet of the Virgin Theotokos (Hodigitria type), with two angels hovering above them.
(Photo Nicole Thierry)
- 225 HOLY MOTHER OF GOD OF T'ALIN. BASE OF A STELE.
7th century. Theotokos between the archangels.
(Photo Jean-Claude Vinourd)
- 226 ZUART'NOC. CATHEDRAL.
c.650. Capital with an eagle.
(Photo Michel Hélier)
- 227 DUIN. CAPITAL (PERHAPS THE TOP OF A STELE).
6th-7th century. Broken. Front face: cross with Christ in a medallion.
Erivan, History Museum.
(Photo Nicole Thierry)
- 228 DUIN. CAPITAL (PERHAPS THE TOP OF A STELE).
6th-7th century. Broken. Side face: front part of a man on horseback (a soldier saint?).
Erivan, History Museum.
(Photo Nicole Thierry)
- 229 CHURCH OF ST. SION OF AT'ENI (GEORGIA). FEMALE FIGURE WRAPPED IN A CLOAK.
7th century. The letter A engraved near the figure could denote the Virgin (Astuacacin: Mother of God?).
(Photo Patrick Donabédian)
- 230 CHURCH OF ST. SION OF AT'ENI (GEORGIA). FIGURE OF A DIGNITARY WEARING TRANSCAUCASIAN COSTUME (A CAPE HELD BY A FIBULA, OVER A ROBE EDGED WITH BRAIDING).
7th century.
(Photo Patrick Donabédian)
- 231 CHURCH OF ST. SION OF AT'ENI (GEORGIA). FIGURE OF A PRINCE WEARING A CANDY, MEDE-STYLE ROBE WITH LONG SLEEVES.
7th century.
(Photo Patrick Donabédian)
- 232 CHURCH OF ST. SION OF AT'ENI (GEORGIA). A PROTECTING ANGEL ABOVE A DONOR OFFERING THE MODEL OF THE CHURCH.
7th century.
(Photo Patrick Donabédian)
- 233 CHURCH OF ST. SION OF AT'ENI (GEORGIA). TWO DIGNITARIES CARRYING UNIDENTIFIED OBJECTS.
7th century.
(Photo Patrick Donabédian)
- 234 MREN CATHEDRAL (AYRARAT).
640. Paintings from the chancel arch. Prophets in medallions, including Joel (top).
(Photo Nicole Thierry)
- 235 GOSPEL CALLED THE GOSPEL OF E]MIACIN.
6th-7th century. The Annunciation to Zacharias.
Erivan. Matenadaran no. 2374, f. 228.
(Photo S. Agramanian-P. Poghosian)
- 236 GOSPEL CALLED THE GOSPEL OF E]MIACIN.
6th-7th century. The Adoration of the Kings.
Erivan. Matenadaran no. 2374, f. 229.
(Photo S. Agramanian-P. Poghosian)

- 237 CHURCH OF ST. STEPHEN OF
LAIBATAVANK'.
7th century.
Paintings in the apse. Prophetic vision.
Detail: The Cherub (tetramorph)?
(Photo Nicole Thierry)
- 238 MOSQUE OF MENUCHER? AT ANI
(AYRATAT).
12th century.
Ceiling with inlaid work.
(Photo Paul Veyseyre)
- 239 THE CONVENT OF HOĖOMOS, NEAR ANI
(AYRATAT). JAMATOUN.
1038.
Interior of the central small lantern.
Left: plaque with, top: a prophetic
vision; bottom: the eight first patriarchs
of the Armenian Church. Right: khatch-
kar with a flowered band, and plaques
with fretwork.
(Photo Nicole Thierry)
- 240 CATHEDRAL OF THE HOLY APOSTLES AT
KARS (AYRATAT).
c.930.
Cupola, with traces of 19th century
Russian paintings.
(Photo Paolo Cuneo)
- 241 ÇENGELI KİLİSE, NEAR KAĞIZMAN
(AYRATAT).
11th century.
Cupola. Shell-shaped squinches-
pendentives taken from
the Tayk style.
(Photo Nicole Thierry)
- 242 ÇENGELI KİLİSE, NEAR KAĞIZMAN
(AYRATAT).
11th century.
North wing. Corbel. Small composite
tree, vine and pomegranate.
(Photo Nicole Thierry)
- 243 ÇENGELI KİLİSE, NEAR KAĞIZMAN
(AYRATAT).
11th century.
North wing. Corbel. Snake eating grapes.
(Photo Nicole Thierry)
- 244 THE CHURCH AT OĞUZLU' (AYRATAT).
c.895.
Niche in the south façade.
(Photo Nicole Thierry)
- 245 THE CHURCH AT OĞUZLU' (AYRATAT).
c.895.
Niche in the east façade.
(Photo Nicole Thierry)
- 246 CHURCH OF THE HOLY CROSS AT
ALTAMAR (VASPURAKAN).
915-921.
West façade. Gagik offering his church to
Christ.
(Photo Hellmut Hell)
- 247 CHURCH OF THE HOLY CROSS AT
ALTAMAR (VASPURAKAN).
915-921.
East façade. Composition with Adam
naming the animals, with the figures of St.
Thaddeus and St. James of Nisib (?)
around the windows.
(Photo Hellmut Hell)
- 248 CHURCH OF THE HOLY CROSS AT
ALTAMAR (VASPURAKAN).
915-921.
North façade. The Prophet Isaiah.
(Photo Hellmut Hell)
- 249 CHURCH OF THE HOLY CROSS AT
ALTAMAR (VASPURAKAN).
915-921.
South façade. Christ enthroned, adored
by an angel. The Prophet Joel in a me-
dallion.
(Photo Nicole Thierry)
- 250 CHURCH OF THE HOLY CROSS AT
ALTAMAR (VASPURAKAN).
915-921.
South façade. The combat between
David and Goliath. Detail: David
swinging his sling.
(Photo Nicole Thierry)
- 251 CHURCH OF THE HOLY CROSS AT
ALTAMAR (VASPURAKAN).
915-921.
South façade. Goliath wearing military
costume.
(Photo Nicole Thierry)
- 252 CHURCH OF THE HOLY CROSS AT
ALTAMAR (VASPURAKAN).
915-921.
South façade. Jonah and the King of
Niniveh.
(Photo Nicole Thierry)
- 253 CHURCH OF THE HOLY CROSS AT
ALTAMAR (VASPURAKAN).
915-921.
South façade. King Saul.
(Photo Nicole Thierry)
- 254 CHURCH OF THE HOLY CROSS AT
ALTAMAR (VASPURAKAN).
915-921.
South façade. The martyr Prince Sahak
Arçruni.
(Photo Paul Veyseyre)
- 255 CHURCH OF THE HOLY CROSS AT
ALTAMAR (VASPURAKAN).
915-921.
East façade. St John the Baptist and St.
Gregory the Enlightener.
(Photo Ara Guler)
- 256 CHURCH OF THE HOLY CROSS AT
ALTAMAR (VASPURAKAN).
915-921.
East façade. Frieze. A prince (King
Gagik?) holding a cup, attended by his
guards in Turkish costumes.
(Photo Nicole Thierry)
- 257 CHURCH OF THE HOLY CROSS AT
ALTAMAR (VASPURAKAN).
915-921.
South façade. Fantastic animals: a
griffin, bears and hares facing each
other.
(Photo Nicole Thierry)
- 258 CHURCH OF THE HOLY CROSS AT
ALTAMAR (VASPURAKAN).
915-921.
South façade. Animals: bird-ram, eagle
killing a bird.
(Photo Nicole Thierry)
- 259 CHURCH OF THE HOLY CROSS AT
ALTAMAR (VASPURAKAN).
915-921.
South façade. Jonah reclining under
gourds.
(Photo Nicole Thierry)
- 260 CHURCH OF THE HOLY CROSS AT
ALTAMAR (VASPURAKAN).
915-921.
South façade. Jonah thrown to the whale.
(Photo Paul Veyseyre)
- 261 CHURCH OF THE HOLY CROSS AT
ALTAMAR (VASPURAKAN).
915-921.
North façade. The sin of Adam and Eve.
(Photo Roger-Viollet)
- 262 CHURCH OF THE HOLY CROSS AT
ALTAMAR (VASPURAKAN).
915-921.
South façade. Standing above a sea-mon-
ster, Jonah preaches to the King of
Niniveh and his people.
(Photo Nicole Thierry)
- 263 CHURCH OF THE HOLY CROSS AT
ALTAMAR (VASPURAKAN).
915-921.
Apse. St. Peter.
(Photo Nicole Thierry)

- 264 CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. West apse. The Massacre of the Innocents. Detail. The weeping mothers. (Photo Nicole Thierry)
- 265 CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. Drum. Niche. Detail of the animals named by Adam. (Photo Nicole Thierry)
- 266 CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. Drum. The sin of Adam and Eve. (Photo Nicole Thierry)
- 267 CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. Drum. Adam in Paradise. (Photo Nicole Thierry)
- 268 CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. South apse. The Virgin Annunciate, and The Visitation. (Photo Nicole Thierry)
- 269 CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. Drum. The Creation of Eve. (Photo Nicole Thierry)
- 270 CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. Drum. The Creation of Adam. (Photo Nicole Thierry)
- 271 CHURCH OF THE HOLY CROSS AT ALT'AMAR (VASPURAKAN). 915-921. North apse. Crucifixion. Detail from the right side. (Photo Nicole Thierry)
- 272 ROCK CHURCH NO. 7 AT SABEREEBI (GEORGIA). Late 9th century. North wing. Crucifixion. Detail: the bad thief. (Photo Nicole Thierry)
- 273 ROCK CHURCH NO. 7 AT SABEREEBI (GEORGIA). Late 9th century. North wing. Crucifixion. General view. (Photo Nicole Thierry)
- 274 THE WHITE MONASTERY AT SOHAG (EGYPT). 1123. Semi-dome. Theodoros de Kesun, painter. Christ in Glory. (Photo Jean-Michel Thierry)
- 275 ROCK CHURCH NO. 7 AT SABEREEBI (GEORGIA). Late 9th century. North wing. Crucifixion. Detail: allegorical figure of the sun, and the daughters of Sion. (Photo Nicole Thierry)
- 276 CHURCH OF ST. PETER AND ST. PAUL AT TAT'EW (SIUNIA). 930. Paintings. North wing. Nativity: Bathing the Child, and The Annunciation to the Shepherds. (Drawing Nicole Thierry)
- 277 CHURCH OF ST. JAMES AT KAPUTKOL (VASPURAKAN). c.1000 (destroyed in 1969). Paintings. West wing. Figure of an Ardzrouni prince. (Photo Nicole Thierry)
- 278 CHURCH OF ST. PETER AND ST. PAUL AT TAT'EW (SIUNIA). 930. Paintings. West wing. The Last Judgement. Detail of the angel holding a scroll (before restoration). (Photo Nicole Thierry)
- 279 CHURCH OF ST. JAMES AT KAPUTKOL (VASPURAKAN). c.1000. (destroyed in 1969). Paintings. West wing. Figure of an Ardzrouni prince. (Photo Nicole Thierry)
- 280 CHURCH OF ST. PETER AND ST. PAUL AT TAT'EW (SIUNIA). 930. Paintings. West wing. The Last Judgement. Detail of the angel's feet (before restoration). (Photo Nicole Thierry)
- 281 CATHEDRAL AT ARGINA (AYRARAT). c.975. Interior. Capital and column decorated with fretwork (before it was destroyed by the earthquake of 1966). (Photo Nicole Thierry)
- 282 CONVENT AT C'ALJACK'AR. 1041. Fragment. An eagle seizing a lamb? (Photo Nicole Thierry)
- 283 THE LIBRARY AT SANAHIN. 1063. An embedded pillar, perhaps more recent (13th century). (Photo François Walch)
- 284 THE KHATCHKAR OF PRINCE GRIGOR ATRNERECHEAN. MECMAZRA. 881. Primitive, arched type. (Photo Patrick Donabédian)
- 285 UNDATED KHATCHKARS. HASPSNAK (HESP-I-SEINEK) (VASPURAKAN). Rough type. (Photo Nicole Thierry)
- 286 KHATCHKAR OF PRINCESS MARIAM OF WESTERN SIUNIA. SOLJAGAVANK' (SIUNIA). 984. Rectangular primitive type with scrolls. (Photo Nicole Thierry)
- 287 KHATCHKAR. HERHER (EASTERN SIUNIA). 1194. (Photo Nicole Thierry)
- 288 KHATCHKAR OF PRINCE HONAWAR. HALBAT (LIBRARY). 1023. (Photo Jean-Claude Vinourd)
- 289-290 MONASTERY AT SEWAN (SIUNIA). JAMATOUN OR PRELACY. 9th-11th century. Wooden capitals. Erivan. History Museum. (Photo François Walch)
- 291 CONVENT OF THE HOLY APOSTLES AT MU'S (TARON). 1134. Church door. Wood. Panels with arabesques. Frame with figures in vine scrolls. Top left: war scene. Right: two saints on horseback, including St. Theodore killing a dragon. Erivan. History Museum. (Photo François Walch)

- 292 ICON OF GRIGOR MAGISTROS.
Early 11th century.
Wood.
Ejmiacin. Museum of the cathedral.
(Photo François Walch)
- 293 THE SANASARIAN GOSPEL.
986.
Concordance table.
Erivan. Matenadaran no. 7735, f. 8.
(Photo S. Agrammanian-P. Poghosian)
- 294 GOSPEL OF QUEEN MLKĒ. VASPURAKAN?
c.862.
Concordance table. Detail. "Noliūc"
scene.
Venice. Mekhitharist Library no. 1144,
f. 2.
(Photo Osvaldo Böhm)
- 295 GOSPEL OF QUEEN MLKĒ. VASPURAKAN?
c.862.
The Evangelist Matthew.
Venice. Mekhitharist Library no. 1144,
f. 8v.
(Photo Osvaldo Böhm)
- 296 GOSPEL OF QUEEN MLKĒ. VASPURAKAN?
c.862.
The Ascension.
Venice. Mekhitharist Library no. 1144,
f. 8.
(Photo Osvaldo Böhm)
- 297 GOSPEL.
10th century.
Concordance table.
Erivan. Matenadaran no. 9430.
(Photo Ara Güler)
- 298 THE SO-CALLED GOSPEL OF E]MIACIN.
NORAVANK' OF BLEŃ.
989.
Concordance table.
Erivan. Matenadaran no. 2374.
(Photo S. Agrammanian-P. Poghosian)
- 299 THE SO-CALLED GOSPEL OF E]MIACIN.
NORAVANK' OF BLEŃ.
989.
Two Evangelists under an arch.
Erivan. Matenadaran no. 2374.
(Photo S. Agrammanian-P. Poghosian)
- 300 THE SO-CALLED GOSPEL OF E]MIACIN.
NORAVANK' OF BLEŃ.
989.
Virgin Theotokos.
Erivan. Matenadaran no. 2374, f. 7v.
(Photo S. Agrammanian-P. Poghosian)
- 301 GOSPEL FROM TREBIZOND.
11th century.
The Nativity.
Venice. Mekhitharist Library no. 1400,
f. 5v.
(Photo Osvaldo Böhm)
- 302 GOSPEL DATED 1053.
St. Luke.
Erivan. Matenadaran no. 3793, f. 144v.
(Photo S. Agrammanian-P. Poghosian)
- 303 GOSPEL DATED 1053.
St. Mark.
Erivan. Matenadaran no. 3793, f. 89v.
(Photo S. Agrammanian-P. Poghosian)
- 304 GOSPEL CALLED THE MULNA GOSPEL.
Third quarter of the 11th century.
Left: The Nativity. Right: The Presen-
tation in the Temple.
Erivan. Matenadaran no. 7736, ff. 12v.,
13.
(Photo François Walch)
- 305 UNIDENTIFIED GOSPEL.
Late 11th century.
Top: The Sacrifice of Abraham. Bot-
tom: The Annunciation.
Vienna. Mekhitharist Library no. 697, f.
6v.
(Library photo)
- 306 UNIDENTIFIED GOSPEL.
Late 11th century.
The Nativity.
Vienna. Mekhitharist Library no. 697.
(Library photo)
- 307 UNIDENTIFIED GOSPEL.
Late 11th century.
The Baptism of Christ.
Vienna. Mekhitharist no. 697, f. 7v.
(Library photo)
- 308 UNIDENTIFIED GOSPEL.
Late 11th century.
Frontispiece. Temple.
Vienna. Mekhitharist no. 697, f. 6.
(Library photo)
- 309 PRAYER BOOK OF GREGORY OF NAREK.
SKEWRA? (CILICIA).
1173.
Christ appearing to St. Gregory.
Erivan. Matenadaran no. 1368, f. 55v.
(Photo S. Agrammanian-P. Poghosian)
- 310 PRAYER BOOK OF GREGORY OF NAREK.
SKEWRA? (CILICIA).
1173.
Grigor Mlīcc'ī? St. Gregory at the feet
of Christ.
Erivan. Matenadaran no. 1368, f. 177v.
(Photo François Walch)
- 311 UNIDENTIFIED GOSPEL. CILICIAN SCHOOL.
12th century.
Top: The Holy Women at the
Sepulcher. Bottom: Apparition of Christ
to the three Marys.
Jerusalem. Patriarchate no. 1796, f. 88v.
(Photo Ferrante Ferranti)
- 312 UNIDENTIFIED GOSPEL. CILICIAN SCHOOL.
12th century.
Christ blessing the donor.
Jerusalem. Patriarchate no. 1796, f.
288v.
(Photo François Walch)
- 313 UNIDENTIFIED GOSPEL.
12th century.
Christ investing the Apostles with their
mission?
New Julfa no. 531 (159), f. 103v.
(Photo A. Mekhitarian)
- 314 GOSPEL FROM ERZINCAN. UNIDENTIFIED
PAINTER.
1193.
The Annunciation.
Erivan. Matenadaran no. 2877, f. 17v.
(Photo S. Agrammanian-P. Poghosian)
- 315 GOSPEL FROM ERZINCAN. UNIDENTIFIED
PAINTER.
1193.
The Evangelists.
Erivan. Matenadaran no. 2877, f. 18.
(Photo S. Agrammanian-P. Poghosian)
- 316 GOSPEL OF BEGIWN. HOŖOMOS?
(AYRATAT).
11th century.
An Evangelist.
Erivan. Matenadaran no. 10099.
(Photo S. Agrammanian-P. Poghosian)
- 317 GOSPEL DATED 1038. TARŖN. UNIDENTI-
FIED PAINTER.
The Baptism of Christ.
Erivan. Matenadaran no. 6201, f. 5v.
(Photo S. Agrammanian-P. Poghosian)
- 318 GOSPEL DATED 1038. TARŖN. UNIDENTI-
FIED PAINTER.
The Transfiguration.
Erivan. Matenadaran no. 6201, f. 6.
(Photo S. Agrammanian-P. Poghosian)
- 319 GOSPEL FROM MELITEN. UNIDENTIFIED
PAINTER.
1057.
The Annunciation and the Visitation.
Erivan. Matenadaran no. 3784, f. 6.
(Photo S. Agrammanian-P. Poghosian)

- 320 GOSPEL CALLED THE VEHAPAR GOSPEL. UNIDENTIFIED PAINTER. 1088. The Transfiguration. Erivan. Matenadaran no. 10780, f. 44v. (Photo S. Agrammanian-P. Poghossian)
- 321 UNIDENTIFIED GOSPEL. MELITEN? 11th century. The Presentation in the Temple. The Baptism of Christ. Erivan. Matenadaran no. 974, f. 1. (Photo S. Agrammanian-P. Poghossian)
- 322 UNIDENTIFIED GOSPEL. MELITEN? 11th century. The betrayal of Christ. (In the cartouche: Peter cutting the ear of Malchus.) Erivan. Matenadaran no. 974, f. 2. (Photo S. Agrammanian-P. Poghossian)
- 323 GOSPEL FROM SUNR XANDARA (TAURUS). 1064. The Evangelists. Jerusalem. Patriarchate Library no. 1924. (Photo Ferrante Ferranti)
- 324 CHURCH NO. 1 OF THE MONASTERY AT BRİ ELÜÇE, NEAR MARTUNI (ARC'AX). 13th century. The tympanum of the portal. (Photo S. Sargsyan)
- 325 CHAPEL OF THE HOLY ENLIGHTENER AT GOŞAVANK' (ARC'AX). 1237. Tympanum. (Photo B. Nemrut/Tass Agency)
- 326 JAMATOUN OF THE MONASTERY AT GANJASAR (ARC'AX). 1261. Tympanum of the west door. (Photo Patrick Donabédian)
- 327 CATHEDRAL AT DADIVANK' (ARC'AX). 1214. Tympanum of the north door. (Photo Patrick Donabédian)
- 328 JAMATOUN AT HAŖİÇAVANK' (AYRARAT). 1225. Tympanum. (Photo Patrick Donabédian)
- 329 CHURCH OF THE HOLY MOTHER OF GOD AT NORVARAGAVANK' (ARC'AX). C. 1225-1237. Tympanum. (Photo Patrick Donabédian)
- 330 MAIN CHURCH AT MAKARAVANK' (ARC'AX). 1205. Step of the bema. (Photo D. R.)
- 331 MAIN CHURCH AT MAKARAVANK' (ARC'AX). 1205. Step of the bema. Detail. Siren. (Photo Patrick Donabédian)
- 332 MAIN CHURCH AT MAKARAVANK' (ARC'AX). 1205. Step of the bema. Detail. Peacocks facing with their necks entwined. (Photo Patrick Donabédian)
- 333 CHURCH OF THE HOLY MOTHER OF GOD AT NORVARAGAVANK' (ARC'AX). C. 1225-1237. West portal. Inlay work. Red tufa hexagon. Quadrupe pulling a strand of hair from a human head. (Photo Patrick Donabédian)
- 334 MAIN CHURCH AT MAKARAVANK' (ARC'AX). 1205. Step of the bema. Detail. Unidentified figure in a boat (with an inscription: Eritasard). (Photo Patrick Donabédian)
- 335 CHURCH AT SPITAKAWOR (SIUNIA). 1321. Sculpted panels of the Deisis. The Virgin. Erivan History Museum. (Photo François Walch)
- 336 CHURCH AT SPITAKAWOR (SIUNIA). 1321. Sculpted panels of the Deisis. Christ enthroned. Erivan History Museum. (Photo François Walch)
- 337 CHURCH AT SPITAKAWOR (SIUNIA). 1321. Sculpted panels of the Deisis. St. John. Erivan History Museum. (Photo François Walch)
- 338 NORAVANK' AT AMAĞU (SIUNIA). KHATCHIKAR. 13th-14th century. Detail. Deisis. Christ enthroned between the symbolic animals. (Photo Nicole Thierry)
- 339 CHURCH OF ST. JOHN AT ZINCIRLİC (SIUNIA). 1301. West façade. Tympanum of the portal. Theotokos between two archangels (Sargis, sculptor). (Photo Nicole Thierry)
- 340 CHURCH OF ST. JOHN AT ZINCIRLİC (SIUNIA). 1301. West façade. Tympanum of the window. Christ enthroned between the symbolic animals, with the heads of Peter and Paul (on the floor). (Sargis, sculptor). (Photo Nicole Thierry)
- 341 LINTEL HALARÇIN? 13th century. Christ teaching. (Photo Hellmut Hell)
- 342 MONASTERY AT BARJRAKAŞ (GOGAREN). JAMATOUN. 1221. Tympanum? Christ between two donors. (Photo Nicole Thierry)
- 343 CONVENT AT HALARÇIN. TYMPANUM. 13th century. Virgin Theotokos between two donors. Kept in the church of the Holy Mother of God at Halarcin. (Photo Patrick Donabédian)
- 344 CHURCH OF THE HOLY MOTHER OF GOD AT YOHANNAVANK' (AYRARAT). 1217. Tympanum of the west portal. The parable of the wise and the foolish virgins. (They are all represented with beards.) (Photo Nicole Thierry)
- 345 CHURCH AT SPITAKAWOR (SIUNIA). 1321. Tympanum of the west portal. The Virgin of tenderness. (Photo Patrick Donabédian)
- 346 CHURCH OF THE HOLY MOTHER OF GOD AT ARENI (SIUNIA). 1321. Tympanum of the west portal (Momik, sculptor). Virgin Theotokos. (Photo Nicole Thierry)
- 347 CHURCH AT SPITAKAWOR (SIUNIA). 1321. Sculpted plaques. Amir Hasan hunting. Erivan. History Museum. (Museum photo)

- 348 NORAVANK' AT AMAĞU, JAMATOUN.
1261.
Base of the north vault. Man on horseback (Smbat Orbelean?) killing a lion.
(Photo Patrick Donabédian)
- 349 CHURCH AT SPITAKAWOR (SIUNIA).
1321.
Sculpted plaques. Prince Eac'i teaching hunting skills to his son Hasan.
Leningrad. Hermitage Museum.
(Museum photo)
- 350 MONASTERY AT HALARGIN (ARC'AX).
CHURCH OF THE HOLY MOTHER OF GOD.
1281.
North façade. Donor monks of the church.
(Photo Paolo Cuneo)
- 351 FUNERARY CHAPEL OF THE PROŠEAN PRINCES. MONASTERY AT SURB GELARD (AYRARAT).
1283.
Sculptures on the spandrel of the entrance: chained guard lions and eagle (heraldic?).
(Photo R. Akopyan/Tass Agency)
- 352 T'ANATIVANK'. INTERIOR.
13th century.
Lion-head corbel.
(Photo Patrick Donabédian)
- 353 JAMATOUN OF THE CONVENT AT XORANAŠAT.
13th century.
Stone lion forming the left springer of the post.
(Photo Patrick Donabédian)
- 354 CHURCH OF THE HOLY MOTHER OF GOD AT ARENI (SIUNIA).
1321.
Northwest pendentive. The Evangelist Matthew (Momik, sculptor).
(Photo Patrick Donabédian)
- 355 KHATCHKAR, SIUNIA.
Early 14th century.
Broken. Christ enthroned among the symbolic animals (Momik, sculptor?).
(Photo Patrick Donabédian)
- 356 CHURCH OF THE HOLY MOTHER OF GOD AT THE NORAVANK' OF AMAĞU.
1339.
Lower chapel. Vault. The man symbolizing the Evangelist Matthew.
(Photo Patrick Donabédian)
- 357 CHURCH OF THE HOLY MOTHER OF GOD AT THE NORAVANK' OF AMAĞU.
1339.
Lower chapel. Vault. The eagle symbolizing the Evangelist John.
(Photo Patrick Donabédian)
- 358 NORAVANK' AT AMAĞU (SIUNIA).
FUNERARY CHURCH OF ST. GREGORY.
1275.
Tomb of Prince Elik'um (III) Őrbelean (who died in 1300).
(Photo N. K'ot'anjyan)
- 359 CHURCH OF THE HOLY MOTHER OF GOD AT NORAVANK' OF AMAĞU.
1339.
Lower chapel. Vault. The ox symbolizing the Evangelist Luke.
(Photo Patrick Donabédian)
- 360 CHURCH OF THE HOLY MOTHER OF GOD AT NORAVANK' OF AMAĞU.
1339.
Lower chapel. Vault. The lion symbolizing the Evangelist Mark.
(Photo Patrick Donabédian)
- 361 DSEI, NEAR TUMANYAN (GOGAREN).
KHATCHKAR.
1281.
"Amenap'rkic'" type. (The Descent from the Cross). Vahram, sculptor.
(Photo Patrick Donabédian)
- 362 YOVANNAVANK' (AYRARAT). KHATCHKAR.
1171.
Cruciform type.
Ejmiacin Patriarchate.
(Photo Nicole Thierry)
- 363 MARC', NEAR TUMANYAN (GOGAREN).
KHATCHKAR.
1285.
"Amenap'rkic'" type. Vahram, sculptor?
(Photo Patrick Donabédian)
- 364 HERHER (SIUNIA), MONASTERY OF ST. SION. KHATCHKAR.
1291.
Christ on the Cross.
(Photo Nicole Thierry)
- 365 KHATCHKAR OF GRIGOR PROŠEAN. IMIR-ZEK (AYRARAT).
1233.
At the foot of the Cross: Prince Grigor on horseback. On the lintel: a Deisis. Ejmiacin. Patriarchate.
(Photo R. At'ayan)
- 366 KHATCHKAR OF POLŐS, GOŠAVANK' (ARC'AX).
1291.
(Photo R. At'ayan)
- 367 GTIČ'AVANK' (ARC'AX). KHATCHKAR.
13th century.
Karabagh type. Detail on left: saint on horseback killing a dragon.
Ejmiacin Patriarchate.
(Photo R. At'ayan)
- 368 GTIČ'AVANK' (ARC'AX). KHATCHKAR.
13th century.
Karabagh type. Detail of the lintel. Christ enthroned, surrounded by the symbolic animals, a monk and St. Gregory?
Ejmiacin Patriarchate.
(Photo R. At'ayan)
- 369 SURB GELARD. KHATCHKAR.
13th century.
Treble cross type.
Ejmiacin Patriarchate.
(Photo Nicole Thierry)
- 370 SURB GELARD. LARGE JAMATOUN. KHATCHKAR OF TIMOT' AND MXIT'AR.
1213.
Lintel. Center: Christ enthroned. Left: medallion with Christ and the Samaritan woman. Right: medallion with the Baptism of Christ.
(Photo Jean-Claude Vinourd)
- 371 MAK'RAVANK' (AYRARAT). KHATCHKAR NO. 12.
Višap cross-bearer type.
(Photo Jean-Michel Thierry)
- 372 CONVENT AT SANAHIN. KHATCHKAR.
(Photo Jean-Claude Vinourd)
- 373 HERHER (SIUNIA). KHATCHKAR.
15th-16th century.
Cross-bearing arm type.
(Photo Jean-Michel Thierry)
- 374 YOVHANNAVANK', JAMATOUN. KHATCHKAR.
13th century.
The head of Christ is on the upper arm of the Cross.
(Photo Jean-Claude Vinourd)
- 375 CHURCH OF ST. GREGORY OF THE MONASTERY AT KEČ'ARIS.
14th century.
West tympanum. Unidentified painter. Image combining Deisis and Pentecost.
(Photo Nicole Thierry)

- 376 CHURCH OF ST. GREGORY OF THE MONASTERY AT KEČAŘIS.
14th century.
West tympanum. Detail: the Apostles.
Unidentified painter.
(Photo Nicole Thierry)
- 377 CHURCH OF ST. GREGORY OF THE MONASTERY AT KEČAŘIS.
14th century.
West tympanum. Detail: the Virgin imploring Christ.
(Photo Nicole Thierry)
- 378 DADIVANK' (ARC'AX). CATHEDRAL.
1214.
Painting on the north wall. The stoning of St. Stephen. Detail: persecutors.
(Photo Nicole Thierry)
- 379 MONASTERY AT HALBAT. CHURCH OF THE HOLY SEAL.
13th century.
Painting in the apse. Detail: the Communion of the Apostles.
(Photo Nicole Thierry)
- 380 DADIVANK' (ARC'AX). CATHEDRAL.
1214.
Painting on the north wall (perhaps of a later date). The stoning of St. Stephen. Detail: head of St. Stephen.
(Photo Nicole Thierry)
- 381 ANI. ST. GREGORY OF TIGRAN HONENC'.
1215.
West wing. Death of St. Gregory among the roots of a juniper tree.
(Photo Rainer K. Lampinen)
- 382 ANI. ST. GREGORY OF TIGRAN HONENC'.
1215.
West wing. St. Nino's companions waking by the «column».
(Photo Nicole Thierry)
- 383 ANI. ST. GREGORY OF TIGRAN HONENC'.
1215.
West wing. St. Stylite and St. Onuphres, Hermit.
(Photo Rainer K. Lampinen)
- 384 ANI. ST. GREGORY OF TIGRAN HONENC'.
1215.
South wing. Painting imitating a tapestry. Semurv.
(Photo Rainer K. Lampinen)
- 385 GOSPEL FROM AWAGVANK' (UPPER ARMENIA).
1201.
Erivan. Matenadaran no. 10359, f. 11.
(Photo S. Agramanian-P. Poghossian)
- 386 HOMILIARY CALLED THE MUŠ HOMILIARY. AWAGVANK' (UPPER ARMENIA).
1202.
Step'anos, painter. Christ's entry into Jerusalem.
Erivan. Matenadaran no. 7729, f. 325.
(Photo S. Agramanian-P. Poghossian)
- 387 HOMILIARY CALLED THE MUŠ HOMILIARY. AWAGVANK' (UPPER ARMENIA).
1202.
Step'anos, painter. Christ enthroned.
Erivan. Matenadaran no. 7729, f. 2v., detail.
(Photo S. Agramanian-P. Poghossian)
- 388 HOMILIARY CALLED THE MUŠ HOMILIARY. AWAGVANK' (UPPER ARMENIA).
1202.
Step'anos, painter. The Nativity.
Erivan. Matenadaran no. 7729, f. 2v., detail.
(Photo S. Agramanian-P. Poghossian)
- 389 HOMILIARY CALLED THE MUŠ HOMILIARY. AWAGVANK' (UPPER ARMENIA).
1202.
Step'anos, painter. The Baptism of Christ.
Erivan. Matenadaran no. 7729, f. 2v., detail.
(Photo S. Agramanian-P. Poghossian)
- 390 GOSPEL CALLED THE HALBAT GOSPEL. HOROMOS (AYRARAT).
1211.
Margare, painter. Christ's entry into Jerusalem.
Erivan. Matenadaran no. 6288, f. 16v.
(Photo S. Agramanian-P. Poghossian)
- 391 GOSPEL BY THE PAINTER GRIGOR, AFFILIATED TO THE SCHOOL OF GLAJOR (SIUNIA).
14th century.
The Transfiguration.
Erivan. Matenadaran no. 6305, f. 108.
(Photo S. Agramanian-P. Poghossian)
- 392 GOSPEL BY THE PAINTER GRIGOR, AFFILIATED TO THE SCHOOL OF GLAJOR (SIUNIA).
14th century.
Christ's entry into Jerusalem.
Erivan. Matenadaran no. 6305, f. 109.
(Photo S. Agramanian-P. Poghossian)
- 393 GOSPEL CALLED THE HALBAT GOSPEL. HOROMOS (AYRARAT).
1211.
Margare, painter. Concordance table and figures in the margin.
Erivan. Matenadaran no. 6288, f. 8v.
(Photo S. Agramanian-P. Poghossian)
- 394 GOSPEL BY THE PAINTER IGNATIOS. HOROMOS? (AYRARAT).
1236.
The soldiers guarding the Sepulcher, original and enlarged composition on his subject.
New Julfa no. 6 (156), f. 9.
(Photo Arpag Mekhitarian)
- 395 GOSPEL BY THE PAINTER KIRAKOS. HRÖMKLA (CILICIA).
1249.
The Evangelist Matthew.
Erivan. Matenadaran no. 690, f. 1v.
(Photo S. Agramanian-P. Poghossian)
- 396 GOSPEL BY THE PAINTER KIRAKOS. HRÖMKLA (CILICIA).
1249.
Frontispiece.
Erivan. Matenadaran no. 7690, f. 2.
(Photo S. Agramanian-P. Poghossian)
- 397 GOSPEL OF LEON III. T'OROS ROSLIN, PAINTER. HRÖMKLA.
1262.
Christ blessing the King and Queen Keran and giving them halos.
Jerusalem no. 2660, f. 288.
(Photo Arpag Mekhitarian)
- 398 GOSPEL BY T'OROS ROSLIN, PAINTER. HRÖMKLA.
1260.
The Nativity.
Jerusalem no. 251, f. 15v.
(Photo Arpag Mekhitarian)
- 399 GOSPEL OF LEON III. T'OROS ROSLIN, PAINTER. HRÖMKLA.
1262.
An Evangelist.
Jerusalem no. 251, f. 15v.
(Photo Arpag Mekhitarian)
- 400 GOSPEL BY T'OROS ROSLIN, PAINTER. HRÖMKLA (CILICIA).
1265.
Frontispiece.
Jerusalem no. 1956, f. 15.
(Photo Ferrante Ferranti)
- 401 GOSPEL BY T'OROS ROSLIN, PAINTER. HRÖMKLA.
1262.
After the Temptation, the angels minister to Jesus.
Baltimore. Walters Art Gallery no. 539, f. 24v.
(Museum photo)
- 402 RITUAL FROM VARDAN. T'OROS ROSLIN, PAINTER. HRÖMKLA.
1266.
Frontispiece.
Jerusalem no. 2027, f. 2.
(Photo Ferrante Ferranti)

- 403 RITUAL FROM VARDAN. T'OROS ROSLIN, PAINTER. HRÖMKLA. 1266. Jonah thrown out to the whale. The citizens of Niniveh coming to see Jonah, who is resting under gourds. Jerusalem no. 2027, f. 1v. (Photo Ferrante Ferranti)
- 404 GOSPEL BY T'OROS ROSLIN, PAINTER. HRÖMKLA (CILICIA). 1265. St. Matthew. Jerusalem no. 1956, f. 14v. (Photo Ferrante Ferranti)
- 405 GOSPEL OF PRINCE VASAK. UNIDENTIFIED PAINTER. CILICIA. c.1270. The Nativity. Jerusalem no. 2568, f. 8v. (Photo François Walch)
- 406 GOSPEL OF PRINCE VASAK. UNIDENTIFIED PAINTER. CILICIA. c.1270. The Baptism of Christ. Jerusalem no. 2568, f. 12v. (Photo François Walch)
- 407 GOSPEL OF PRINCE VASAK. UNIDENTIFIED PAINTER. CILICIA. c.1270. St. John dictating his Gospel to Prochores. Jerusalem no. 2568, f. 248v. (Photo Arpag Mekhitarian)
- 408 GOSPEL OF PRINCE VASAK. UNIDENTIFIED PAINTER. CILICIA. c.1270. The Virgin of Mercy (Western theme) interceding with Christ on behalf of Prince Vasak and his sons. Jerusalem no. 2568, f. 320. (Photo Arpag Mekhitarian)
- 409 GOSPEL BY THE PAINTER YOVASAP. SKEWRA (CILICIA). 1273. Frontispiece. Istanbul. Topkapi Museum no. 122, f. 9v. (Photo Ara Güler)
- 410 GOSPEL BY THE PAINTER YOVASAP. SKEWRA (CILICIA). 1273. Frontispiece. Istanbul. Topkapi Museum no. 122, f. 10. (Photo Ara Güler)
- 411 GOSPEL BY THE PAINTER YOVASAP. SKEWRA (CILICIA). 1273. St. John dictating his Gospel to Prochores. Istanbul. Topkapi Museum no. 122, f. 296v. (Photo Ara Güler)
- 412 LECTONARY OF KING HET'UM. CILICIA. 1286. Frontispiece. Erivan. Matenadaran no. 979, f. 334v. (Photo S. Agramanian-P. Poghossian)
- 413 GOSPEL OF THE ARCHBISHOP YOVHANNES. AKNER (CILICIA). 1287. An Ordination. Erivan. Matenadaran no. 197, f. 341v. (Photo S. Agramanian-P. Poghossian)
- 414 UNIDENTIFIED GOSPEL. CILICIA. End of 13th century. Evangelists. Erivan. Matenadaran no. 9422, f. 106v. (Photo S. Agramanian-P. Poghossian)
- 415 UNIDENTIFIED GOSPEL. CILICIA. End of 13th century. Concordance table. Erivan. Matenadaran no. 9422, f. 2. (Photo S. Agramanian-P. Poghossian)
- 416 UNIDENTIFIED GOSPEL. CILICIA. End of 13th century. The Raising of Lazarus. Erivan. Matenadaran no. 9422, f. 17. (Photo S. Agramanian-P. Poghossian)
- 417 UNIDENTIFIED GOSPEL. CILICIA. End of 13th century. The Descent into Limbo. Erivan. Matenadaran no. 9422, f. 14. (Photo S. Agramanian-P. Poghossian)
- 418 GOSPEL OF QUEEN KERAN. SIS (CILICIA). 1272. The Baptism of Christ. Jerusalem no. 2563, f. 12v. (Photo François Walch)
- 419 GOSPEL OF QUEEN KERAN. SIS (CILICIA). 1272. The Transfiguration. Jerusalem no. 2563, f. 69. (Photo François Walch)
- 420 GOSPEL BY T'OROS ROSLIN, PAINTER. HRÖMKLA (CILICIA). 1265. The Descent into Limbo. Jerusalem no. 1956, f. 110. (Photo François Walch)
- 421 BIBLE FROM ERZINCAN (UPPER ARMENIA). 1269. Mxič'ar, painter, related to the school of Cilicia. The Vision of Ezekiel. Jerusalem no. 1925, f. 414v. (Photo François Walch)
- 422 GOSPEL BY THE PAINTER AWAG. CILICIA. 14th century. Originally in the school of Glajor, the artist was much influenced by the art of Cilicia. The Nativity. Jerusalem no. 1941, f. 3. (Photo François Walch)
- 423 BIBLE DATED 1314. AWAG, PAINTER. CILICIA. 1356. The Nativity. Erivan. Matenadaran no. 6230, f. 399v. (Photo S. Agramanian-P. Poghossian)
- 424 UNIDENTIFIED GOSPEL. TARS (CILICIA). 1316. Christ and the donor bishop. Jerusalem no. 1950, f. 16. (Photo François Walch)
- 425 GOSPEL OF QUEEN MARIUM. SARGIS PICAK, PAINTER. 1346. Christ's entry into Jerusalem. Jerusalem no. 1973, f. 114. (Photo François Walch)
- 426 GOSPEL OF THE CONSTABLE SMBAT. CILICIAN SCHOOL. Before 1274. The descent into Limbo. Erivan. Matenadaran no. 7644, f. 121v. (Photo S. Agramanian-P. Poghossian)
- 427 GOSPEL OF THE CONSTABLE SMBAT. CILICIAN SCHOOL. Before 1274. The Ascension. Erivan. Matenadaran no. 7644, f. 299v. (Photo S. Agramanian-P. Poghossian)
- 428 GOSPEL OF THE ARCHBISHOP YOVHANNES. AKNER (CILICIA). 1287. The Baptism of Christ. Erivan. Matenadaran no. 197, f. 20v. (Photo S. Agramanian-P. Poghossian)

- 429 HYMNARY BY THE PAINTER SARGIS PICAKSIS (CILICIA). 1335. The Annunciation to Anne. Jerusalem no. 1578, f. 1v. (Photo Ferrante Ferranti)
- 430 GOSPEL OF BISHOP YOVANĒ VIII ŌRBELEAN. SIUNIA. 1300. (School of Glajor?). Concordance table. Top and right: note the composite figure. New Julfa no. 477 (35), f. 10. (Photo Arpag Mekhitarian)
- 431 BIBLE OF EṢAYI NC'ECL T'OROS OF TARŌN. PAINTER. GLAJOR (SIUNIA). 1316. Top: Moses and Aaron. Bottom: The Sin of Adam and Eve. Erivan, Matenadaran no. 206, f. 2v. (Photo S. Agramanian-P. Poghossian)
- 432 GOSPEL BY THE PAINTER MOMIK. SIUNIA. 1302. School of Glajor. The Ascension. Erivan, Matenadaran no. 6792, f. 11. (Photo S. Agramanian-P. Poghossian)
- 433 GOSPEL BY THE PAINTER MOMIK. SIUNIA. 1302. School of Glajor. Pentecost. Erivan, Matenadaran no. 6792, f. 12. (Photo S. Agramanian-P. Poghossian)
- 434 UNIDENTIFIED GOSPEL. ARC'AX. 13th-14th century. The Last Supper. Archaic-style, paleo-Christian iconography probably introduced in Armenia by Syrian or Coptic works. Erivan, Matenadaran no. 316, f. 11. (Photo Ara Güler)
- 435 GOSPEL BY THE PAINTER YOVSEAN OF HAZARAKN (VASPURAKAN). 1316. Popular style of the school of Vaspurakan. The hospitality of Abraham. (Gen. 18, 1-16), in which angels are replaced by disciples of Christ, who is also present. Erivan, Matenadaran no. 4818, f. 5v. (Photo S. Agramanian-P. Poghossian)
- 436 GOSPEL BY THE PAINTER XAČER OF BERKRI (VASPURAKAN). 1294. The Presentation in the Temple. Erivan, Matenadaran no. 4814, f. 5v. (Photo S. Agramanian-P. Poghossian)
- 437 GOSPEL BY THE PAINTER MEK'ISEDEK. VASPURAKAN. 1338. Holy Woman at the Sepulcher, and The Resurrection of Christ. Erivan, Matenadaran no. 4813, f. 4v. (Photo S. Agramanian-P. Poghossian)
- 438 GOSPEL OF YOVHANĒS OF BERKRI. 1362. A prophetic vision. Detail, Christ. New Julfa no. 404 (172), f. 6v. (Photo Arpag Mekhitarian)
- 439 GOSPEL OF DANIEL OF ALT'AMAR. 1436. Pentecost. Erivan, Matenadaran no. 5543, f. 6. (Photo S. Agramanian-P. Poghossian)
- 440 GOSPEL FROM SURB GAMALIEL (XIZAN). 1391. Nahapet, painter. Prophetic vision and acquirers. New Julfa no. 689 (11, 150), f. 13v. (Photo Arpag Mekhitarian)
- 441 GOSPEL OF YOVHANĒS OF BERKRI. 1362. Prophetic vision. Detail of the acquirers: the priest Sargis and the monk Sargis. New Julfa no. 404 (172), f. 6v. (Photo Arpag Mekhitarian)
- 442 GOSPEL OF DANIEL OF ALT'AMAR. 1436. Top: The Betrayal of Christ. Bottom: Christ brought to Pilate. Erivan, Matenadaran no. 5543, f. 4. (Photo S. Agramanian-P. Poghossian)
- 443 GOSPEL OF YOVHANĒS OF BERKRI. 1362. Prophetic vision. Detail of the donors: the sons of Sargis. New Julfa no. 404 (172), f. 6v. (Photo Arpag Mekhitarian)
- 444 GOSPEL OF ṚSTAKĒS OF XIZAN. 1397. The Holy Women at the Sepulcher. Erivan, Matenadaran no. 7629, f. 8. (Photo S. Agramanian-P. Poghossian)
- 445 GOSPEL FROM SURB GAMALIEL (XIZAN). 1391. Nahapet, painter. Top: Entombment by Joseph of Arimathea and Nicodemus. Bottom: The Descent into Limbo. New Julfa no. 689 (11, 150), f. 13v. (Photo Arpag Mekhitarian)
- 446 GOSPEL BY THE PAINTER KIRAKOS OF URUNKAR (OR ALBAK). VASPURAKAN. 1330. Eastern-style group of the school of Vaspurakan. Left: The Baptism of Christ. Right: The Presentation in the Temple. Erivan, Matenadaran no. 2929, f. 6v. (Photo S. Agramanian-P. Poghossian)
- 447 GOSPEL BY THE PAINTER KIRAKOS OF URUNKAR. LANKŠEN (VASPURAKAN). 1330. Portrait of YovhanĒs, son of the donors. Note the embroidered shoulders (tiraz) with characters imitating Arabic. New Julfa no. 481 (44), f. 9v. (Photo Arpag Mekhitarian)
- 448 GOSPEL BY THE PAINTER KIRAKOS OF URUNKAR. LANKŠEN (VASPURAKAN). 1330. The donors K'ostandin and Awak'tikin. New Julfa no. 481 (44), f. 9. (Photo Arpag Mekhitarian)
- 449 GOSPEL BY THE PAINTER ZAK'ARIA OF ALT'AMAR. VASPURAKAN. 1357. Oriental-style group of the Vaspurakan School. Top: The Ascension. Bottom: Pentecost. Note the perfect symmetry of the compositions. Erivan, Matenadaran no. 5332, f. 7. (Photo S. Agramanian-P. Poghossian)
- 450 GOSPEL OF ZAK'ARIA OF ALT'AMAR. VASPURAKAN. 1357. Top: The Crucifixion. Bottom: The Entombment. Erivan, Matenadaran no. 5332, f. 6. (Photo S. Agramanian-P. Poghossian)
- 451 GOSPEL BY THE PAINTER CERUN OF OSTAN. ALT'AMAR. 1391. Oriental-style group of the Vaspurakan school. Holy Communion. Erivan, Matenadaran no. 8772, f. 10v. (Photo S. Agramanian-P. Poghossian)
- 452 GOSPEL OF CERUN OF OSTAN. ALT'AMAR. 1391. The healing of a man possessed by the Devil. Erivan, Matenadaran no. 8772, f. 9v. (Photo S. Agramanian-P. Poghossian)
- 453 GOSPEL BY THE PAINTER XAČATUR I OF XIZAN. VASPURAKAN. 1455. The Annunciation. Baltimore. Walters Art Gallery no. 543, f. 5. (Museum photo)

- 454 GOSPEL BY THE PAINTER XAČ'ATUR I OF NIZAN. VASPUKAKAN.
1455.
The Sacrifice of Abraham.
Baltimore. Walters Art Gallery no. 543, f. 4.
(Museum photo)
- 455 GOSPEL BY THE PAINTER XAČ'ATUR I OF NIZAN. S. GAMAJILIVANK' (VASPUKAKAN).
1434.
Top: The Annunciation. Bottom: Joseph's Dream.
Jerusalem no. 2734, f. 7.
(Photo Arpag Mekhitarian)
- 456 GOSPEL BY THE PAINTER MINAS. VASPUKAKAN.
1455.
The painter was one of the « scholarly » school of Vaspurakan. The Vision of Ezekiel.
Jerusalem no. 3815, f. 39.
(Photo Arpag Mekhitarian)
- 457 GOSPEL BY THE PAINTER ATOM. SORIVANK' (VASPUKAKAN).
1458.
The painter was part of the « scholarly » school of Vaspurakan. The Crucifixion.
Erivan, Matenadaran no. 5331, f. 4.
(Photo S. Agramanian-P. Poghossian)
- 458 COMMENTARIES OF ISAIAH (1299).
First half of the 14th century.
School of Glajor. (T'oros of Tarōn?).
The Archbishop Ėsayi Nc'ec'i lecturing his students at Glajor.
Jerusalem no. 365, f. 2.
(Photo Arpag Mekhitarian)
- 459 GOSPEL FROM VEGEN. KIRAKOS OF TABRIZ. PAINTER. JUAVNA ANAPAT.
1330.
The artist belonged to the school of Glajor (Siunia). The Baptism of Christ.
New Julfa no. 47 (53), f. 4.
(Photo Arpag Mekhitarian)
- 460 GOSPEL FROM CAESAREA (1303). MINAS, PAINTER.
Mid-15th century.
The painter was part of the « scholarly » school of Vaspurakan. The Adoration of the Cross by the Acquirers.
New Julfa no. 26 (36), f. 14v.
(Photo Arpag Mekhitarian)
- 461 GOSPEL BY THE PAINTER YOVHANNĖS (II) OF NIZAN. NORŠĖN.
1400.
This painter belonged to the eastern school of Vaspurakan.
Frontispiece.
Erivan, Matenadaran no. 346, f. 2.
(Photo S. Agramanian-P. Poghossian)
- 462 GOSPEL BY THE PAINTER YOVHANNĖS (II) OF NIZAN. NORŠĖN.
1400.
Virgin Theotokos implored by the acquirers of the manuscript.
Erivan, Matenadaran no. 346, f. 2.
(Photo S. Agramanian-P. Poghossian)
- 463 GOSPEL FROM ELEGIS. (1297). GRIGOR OF TAT'EW (SIUNIA), PAINTER.
1378.
Virgin Theotokos.
Erivan, Matenadaran no. 7482, f. 250.
(Photo S. Agramanian-P. Poghossian)
- 464 GOSPEL BY THE PAINTER T'OROS OF TARON. SCHOOL OF GLAJOR (SIUNIA).
1323.
A Siren. Margin decoration.
Erivan, Matenadaran no. 6289, f. 99v.
(Photo S. Agramanian-P. Poghossian)
- 465 GOSPEL FROM ROME (ITALY). ROME.
1310.
Frontispiece: Mark with a leonine head.
New Julfa no. 38 (39), f. 101.
(Photo S. Agramanian-P. Poghossian)
- 466 GOSPEL FROM PERUGIA (ITALY). ARAK'EL, PAINTER?
1331.
Frontispiece: Mark.
Erivan, Matenadaran no. 7628, f. 47v.
(Photo S. Agramanian-P. Poghossian)
- 467 LECTONARY FROM BOLOGNA (ITALY).
1324.
The Ascension.
Erivan, Matenadaran no. 4553, f. 259.
(Photo S. Agramanian-P. Poghossian)
- 468 GOSPEL FROM PERUGIA (ITALY).
1331.
Frontispiece: the Evangelist Matthew.
Erivan, Matenadaran no. 7628, f. 4.
(Photo S. Agramanian-P. Poghossian)
- 469 GOSPEL FROM SULTANIYE (IRAN). MXIT'AR OF ANI, PAINTER.
1356.
The painter was much influenced by Iranian art. The Annunciation.
Erivan, Matenadaran no. 7740, f. 1v.
(Photo S. Agramanian-P. Poghossian)
- 470 GOSPEL FROM SURXAT' (CRIMEA). GRIGOR SUK'IASANC, PAINTER?
1332.
The Marriage at Cana.
Erivan, Matenadaran no. 7664, f. 348v.
(Photo S. Agramanian-P. Poghossian)
- 471 ANANURI (GEORGIA). THE LARGE CHURCH.
1688.
South wall. An angel.
(Photo Nicole Thierry)
- 472 ANANURI (GEORGIA). THE LARGE CHURCH.
1688.
South wall. The Tree of Life.
(Photo Nicole Thierry)
- 473 CONVENT OF ST. THADDEUS AT ARTAZ (VASPUKAKAN).
1811.
Frieze on the new church. Left to right: a saddled camel, a love scene of Madjrun Laylā, and deer.
(Photo Margrit Hagnazarian)
- 474 CONVENT OF ST. STEPHEN AT DARAŠAMB. 1643-1655.
East façade. The stoning of St. Stephen.
(Photo Margrit Hagnazarian)
- 475 CONVENT OF ST. STEPHEN AT DARAŠAMB. 1643-1655.
The drum.
(Photo Margrit Hagnazarian)
- 476 CATHEDRAL AT E]MIACIN. THE BELL-TOWER.
1653-1658.
Detail of the sculptures.
(Photo Nicole Thierry)
- 477 POŘ. GRAVEYARD. KHATCHKAR OF ARAK'EL.
1513.
Square type.
(Photo Nicole Thierry)
- 478 VAN. KHATCHKAR.
17th century?
Re-use of Urartean stcle, its cross hammered out by Muslims.
Van Museum.
(Photo Nicole Thierry)
- 479 ALT'AMAR. KHATCHKAR OF THE PATRIARCH YOVHANNĖS V OF ŠATAK.
1825.
(Photo Hellmut Hell)

- 480 NEW JULFA. GRAVEYARD. TOMBSTONES.
17th-18th century.
Right: St. Gregory.
Isfahan. Armenian Museum.
(Photo Edgar Knobloch)
- 481 OKTEMBERYAN AREA. TOMBSTONE.
17th century.
Hunter with his servant, lion attacking
an ox.
Sardarapat Museum.
(Museum photo)
- 482 OLD JULFA. TOMBSTONE SHAPED AS A RAM
(KOC).
1609.
Right side.
Sardarapat Museum.
(Museum photo)
- 483 OLD JULFA. TOMBSTONE SHAPED AS A RAM
(KOC).
1609.
Left side: a meal.
Sardarapat Museum.
(Museum photo)
- 484 OLD JULFA. KHATCHKAR.
1576.
Ejmiacin Patriarchate.
(Photo R. At'ayan)
- 485 OLD JULFA. KHATCHKAR.
1601.
Lintel with single-headed facing griffins
between angels.
Ejmiacin Patriarchate.
(Photo R. At'ayan)
- 486 OLD JULFA. KHATCHKAR.
1602.
Manuk Xērxr, the donor is on horse-
back, at the foot of the Cross.
Ejmiacin Patriarchate.
(Photo R. At'ayan)
- 487 OLD JULFA. KHATCHKAR OF MANČK
ZAK'AR.
1602.
Lintel: Christ enthroned among the
symbolic animals, and four figures
bringing offerings.
Ejmiacin Patriarchate.
(Photo R. At'ayan)
- 488 OLD JULFA. KHATCHKAR OF BARON
YOVHANNES.
1602.
Lintel: Christ enthroned among the
symbolic animals, and four angels, two
of which bear offerings. At the foot: the
donor on horseback.
Ejmiacin Patriarchate.
(Photo R. At'ayan)
- 489 OLD JULFA. KHATCHKAR OF MARGARE
SOLT'AN.
1603.
Lintel: Christ teaching. At the foot of the
cross: the kneeling donor.
Ejmiacin Patriarchate.
(Photo R. At'ayan)
- 490 OLD JULFA. KHATCHKAR OF BARON
YOVHANNES.
1602.
Detail. Lintel: angels.
Ejmiacin Patriarchate.
(Photo R. At'ayan)
- 491 OLD JULFA. KHATCHKAR.
1601.
Detail. Lintel decorated with facing
griffins with a single head, flanked by
angels.
Ejmiacin Patriarchate.
(Photo R. At'ayan)
- 492 OLD JULFA. KHATCHKAR OF MANČK
ZAK'AR.
1602.
Lintel: Christ enthroned between the
symbolic animals and four figures car-
rying offerings.
Ejmiacin Patriarchate.
(Photo R. At'ayan)
- 493 GDNEVANK' (SIUNIA). KHATCHKAR.
17th century.
Detail: The Nativity. The Virgin and
Child surrounded by shepherds.
Ejmiacin Patriarchate.
(Photo Michel Hétier)
- 494 OLD JULFA. KHATCHKAR.
1602.
Detail: Manuk Xērxr, the donor on
horseback at the foot of the Cross.
Ejmiacin Patriarchate.
(Photo R. At'ayan)
- 495 VARAGAVANK'. JAMATOUN OF
ST. GEORGE.
1648.
Painting. A monk.
(Photo Nicole Thierry)
- 496 NALAŠ YOVNAT'AN.
1661-1722.
Fragment of mural painting. Tiridate
with his wife Ašxēn and his sister
Xosrovdaduxt.
Erivan. National Gallery of Painting no.
880.
(Museum photo)
- 497 VARAGAVANK'. JAMATOUN OF
ST. GEORGE.
1648.
Painting. « King » Theodosius.
(Photo Nicole Thierry)
- 498 VARAGAVANK'. JAMATOUN OF
ST. GEORGE.
1648.
Painting. Bishop Kirakos.
(Photo Nicole Thierry)
- 499 HYMNARY DATED 1601.
Sargis the Younger, painter.
Jerusalem, Mekhitarist Library no.
1663.
(Photo Ferrante Ferranti)
- 500 HYMNARY DATED 1601.
Sargis the Younger, painter.
Jerusalem, Mekhitarist Library no.
1663, f. 193.
(Photo Ferrante Ferranti)
- 501 HYMNARY DATED 1601.
Sargis the Younger, painter.
Jerusalem, Mekhitarist Library no.
1663, f. 297.
(Photo Ferrante Ferranti)
- 502 GANJARAN DATED 1575.
Martiros, painter. The Crucifixion.
Jerusalem, Mekhitarist Library no. 135,
f. 254v.
(Photo Arpag Mekhitarian)
- 503 HYMNARY DATED 1601.
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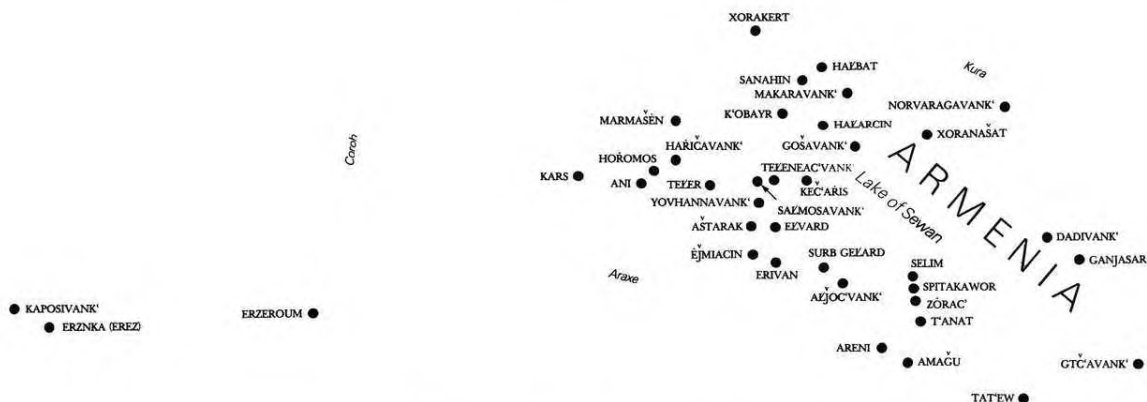
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II





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Euphrates

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VAN

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AGARAK

The village of Agarak, or Agrak (Ėkrĕk in Az.) is in the Kars region of Turkey to the south of Tekor (Diğor), on the right bank of the Diğor-çay (Şirak district of Ayrarat province). Until the beginning of this century there were three monuments in the village, but they are now demolished: a single-naved church and a stele, both to the north of a domed church.

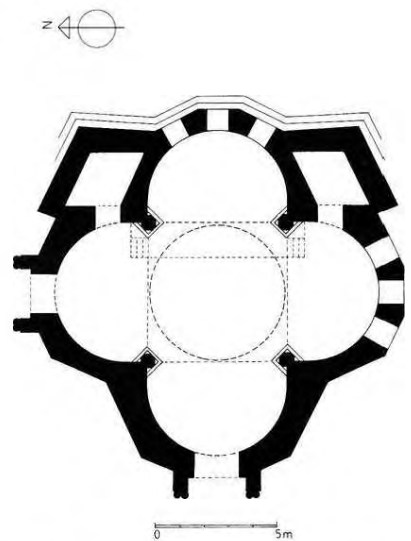
SINGLE-NAVED CHURCH

The church had two pairs of pilasters inside: the vault was covered by a saddle-roof resting on two arch-bands. The apse was very large inside, wider than it was long, which is unusual; it was enclosed in a rectangular plan, which is a common style. It had two pilasters on the north façade and two doors in the south façade, which was probably the main side of the building. One of the doors was topped by a sculpted lintel: three medallions, the central one with a Maltese cross, and the two others in the shape of six-petalled roses.

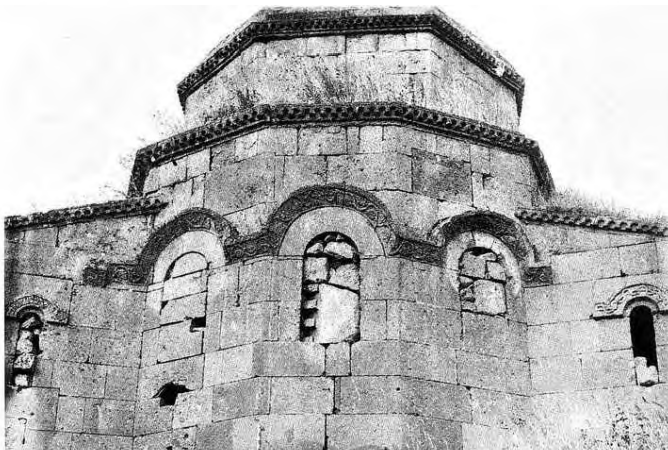
From the architecture and the sculptures of the lintel, this church is close in style to the large number of rectangular churches from the early period, probably all built before the 7th century. The pilasters on the north façade, probably an element of Roman origin, can be seen in several churches of this period. The design of the lintel suggests a date no earlier than the 5th century. The church was thus built between the 5th and 6th centuries.

STELE

This belonged to the southern group of Transcaucasian steles of the early medieval period (Şirak and Aragacotn areas). One of the carved scenes is particularly interesting: it shows a figure, perhaps a woman, holding in her hand the model of a basilica. It is suggested that it represents a benefactor (B. Aġak'elyan, St. Mnac'akanyan).



558 - AGARAK. CHURCH OF ST. STEPHEN PROTOMARTYR. PLAN.
(Drawing by Fixot after J. Strzygowski.)



559 - AGARAK. CHURCH OF ST. STEPHEN PROTOMARTYR. EAST FAÇADE.
(History Museum of Armenia, Erivan.)

560 - AGARAK. SINGLE NAVE AND CHURCH OF ST. STEPHEN PROTOMARTYR. GENERAL VIEW FROM THE NORTHEAST.
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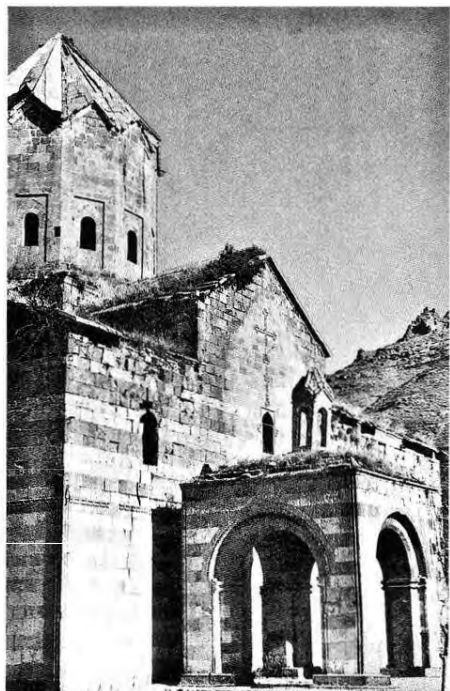


CHURCH OF ST. STEPHEN PROTOMARTYR. (Surb Step'annos Naxavkay)

This had a quatrefoil plan formed by four apses with a pentagonal perimeter, odd diamond-shaped outside rooms either side of the altar-apse, and a central cupola. It was a semi-free standing cross in which, contrary to the general pattern, the curve of the conchs was partly visible from the outside. A row of four squinch arches and a second row of eight small squinches across the corners formed the transition from the supports to the cupola. The top of the cupola had eight ribs ending in discs. There were three windows in the altar-apse instead of one, and three in the south apse as well, similar to the church at Sisian.

The west portal was of Greco-Roman design and projected from the wall. Its two jambs had the shape of a pair of half-columns, and supported an arch that was very probably topped by a gable. An unbroken decorative strip ran uninterrupted around the tops of the apse windows in the Syrian fashion, instead of the usual arches with short horizontal arms. The strips were molded cornices with an inclination of 45 degrees. Above the windows of the altar-apse were sculpted stylized vine leaves with a standing figure holding a vine plant above his head with his outstretched arms. The windows of the west apse were decorated with two rows of short grooves. The outside walls and the wall of the drum had a cornice of small blind arches. An effect of height was created by the tapering projections of the cornice on the east façade, as at Mastara and Mren.

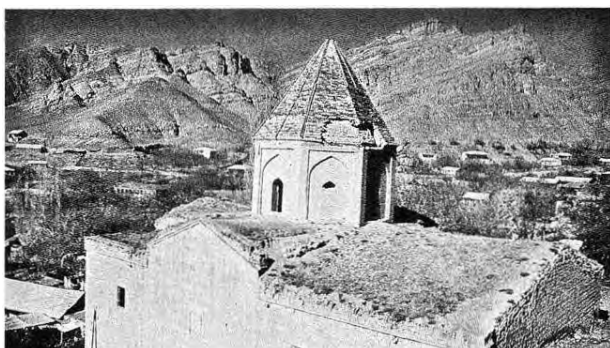
The architecture and the decoration date the church from the 7th century. In spite of its idiosyncracies, the church belonged to the large group of four-apsed buildings of this period. The shape of the portal is unique to the 7th century. Similarities found at Mren, Mastara, Sisian and T'alín confirm a date between c.630 and the end of the 7th century. The three altar-apse windows are characteristic of the years 630-690; the cornice is typical of the first half of the century, while the lack of decoration is peculiar to the second half, indicating a date of 650 or thereabouts.



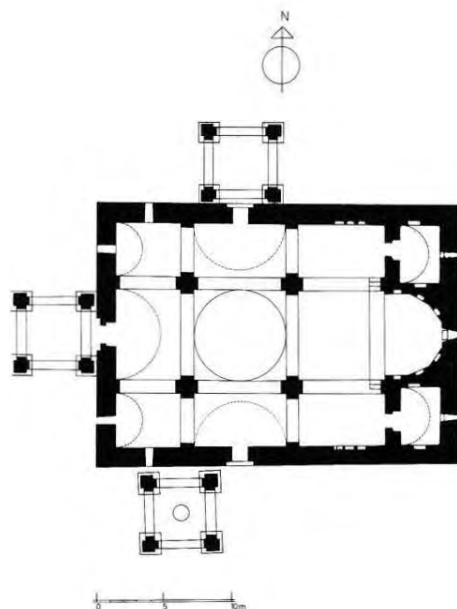
561 - AGULIS. CHURCH OF ST. THOMAS. SOUTH FAÇADE.

AGULIS

Agulis (Yugulis in the Zok dialect, or Yukare Eylis in Az.), once a city, is nowadays no more than a village near the small town of Ordubad in the Autonomous Region of Nachicevan, itself part of the Soviet Republic of Azerbaidjan. The city used to spread over the banks of the river Agulis-get, which are lined with mountains. In ancient Armenia, it was the center of the Golt'n district. Attached to the province of Vaspurakan until the end of the 9th century, this district was passed to the princes of Siunia in the 10th century and fell into the hands of the Seljukid Turks in the 11th century. Like other cities, Agulis enjoyed great expansion during the 17th and 18th centuries and became an important commercial center. Despite extensive damage caused by an earthquake in 1679 and the Persian invasion of 1751, the city had ten churches, all restored in the 17th century but damaged again in the events of 1919. They are: St. Thomas (in the Vank' quarter); St. Christopher (in the center); St. Stephen (in the Verin-Get quarter, restored in 1845); St. James (in the Mijín-P'uł quarter, in ruins); also ruined, St. Simeon (near the market-place); St. John the Baptist (near the market-place, from 1663 and 1703; it is damaged and has a quadrangular chancel instead of an apse); St. James the Elder (on the Prok'r-sar, rebuilt in 1901); the Holy Mother of God (in ruins, in the south western quarter); the Holy Trinity and the «Summer» church (in the Dašt-Agulis quarter, both now in ruins).



562 - AGULIS. ST. CHRISTOPHER. GENERAL VIEW FROM THE SOUTHEAST.



563 - AGULIS. CHURCH OF ST. THOMAS. PLAN.
(Drawing by Fixot after A. Ayyazyan.)

CHURCH AND MONASTERY OF ST. THOMAS (Surb T'ovma)

Tradition, and the inscription carved above the west door, have it that St. Thomas was founded at a very early date. In fact, no record of it exists before the 14th century (colophon); some restorations are mentioned in 1636 and 1668. The present building was rebuilt in 1694 (inscription, colophon). It was then the episcopal seat of the district as well as a major cultural center. Like many monasteries of this period, the church stands isolated in the center of an area surrounded by a rectangular wall, along which ancillary rooms were built. The church is of a design frequently found in the area at this time: a cross in a rectangular perimeter with four free-standing cruciform pillars in the center, supporting the drum. The reticulated pendentives between the pillars and the drum are in the Iranian style. The roof of the cupola has a traditional, picturesque umbrella shape originating in the time of the Bagratids. The inside contour of the apse is polygonal, characteristic of the 17th century. It is flanked by two large, rectangular, two-storeyed chambers without apsidal recesses.

The sculpted decoration is sparse, although there are some semi-flat and crude figurative carvings above the doors. There is a scene of *Doubling Thomas* above the west door, in which the seated Thomas is touching the wound of a standing Christ. There are paintings around this scene: a bust-length picture of God above, Mary Magdalen to the left and the Virgin to the right. The Apostles Peter and Paul are sculpted above the south and north doors respectively. In bad condition, the interior painted decoration is rich in arabesques and plant forms in the Iranian style, an influence that revived Armenian art in this last period of expansion. The decoration is the work of Yovnat'an Nafas, the famous late 17th and early 18th century Armenian artist and poet.

Two four-pillared gate-towers were erected in front of the north door (now demolished) and the west door (1823-31, restored in 1904). A similar building, topped by a small lantern of the dead, stands next to the south door: it is a mausoleum built in 1666 over the tomb of the bishop Nač'atur.

CHURCH OF ST. CHRISTOPHER (Surb K'ristap'or)

Attested since the 15th century, restored in 1630, it collapsed in 1670 and was rebuilt in 1671-75 at the request of the people of the Verin T'al area by masons from Vaspurakan supervised by the « Great Usta of Moxoena ». It has a plan similar to that of St. Thomas, but the cupola, resting on four cruciform pillars, is made of brick instead of stone. It has a pyramidal octagonal roof. The eight internal faces of its drum are carved with Iranian-type, lance-shaped niches. Conversely, the bas-relief above the west door betrays the Western influence, which enriched Armenian culture in the 17th and 18th centuries. It represents a crowned Virgin with the Child. Very little remains of the interior paintings, executed by Yovnat'an Nafas toward the end of the 17th century.

A lantern of the dead stood on the western part of the church until the 1920s.



564 - AGULIS. ST. THOMAS. INTERIOR. SOUTHEAST ANGLE.

AIĬBAK

THE MONASTERY OF ST. BARTHOLOMEW (Surb Bardufimēos)

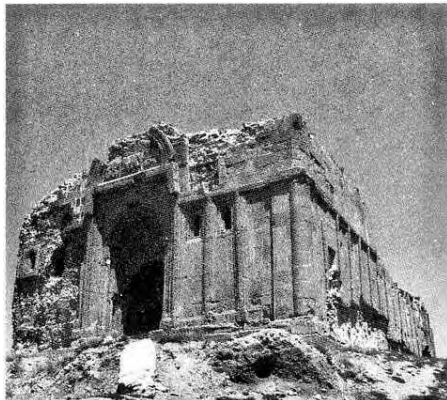
This is situated in the village of Zapbaşı, formerly Albayrak, Şikefti in Kurdish (Turkey, Van area; AĬbak district, Vaspurakan province), over 6, 500 feet above sea level, on a mound overlooking the Grand Zap valley. It is a church with a jamatoun in front of it; monastic buildings stood to the west and it had a surrounding wall. Although the foundations are said to be very ancient, the church was not attested before 1398. It was rebuilt in 1651 by the abbot with the authorization of the local Kurdish lords, as is stated in an inscription, restored in 1755 and 1878, but seriously damaged by an earthquake in 1966.

The church has the original plan of a partitioned pseudo-cross with a rectangular perimeter, the portal and jamatoun leading through into the church proper. The interior of the apse is pentagonal, with no small apses in the side chambers (a characteristic of the 17th century). According to an inscription, the north chamber sheltered « the tomb of St. Bartholomew, apostle and the first Enlightener of the land of Armenia ». The arms of the vault are disposed contrary to the usual manner: a transverse barrel-vault rests on the west arm and a longitudinal one on the north and south arms. As the west side is very short, the cupola is markedly off-center. Another peculiarity is the vaulted room above the apse. A cubic « predrum » rises above the central square and there are four squinches at the base of the drum. It was rebuilt in 1878 but collapsed in 1966. The outside of this drum was dodecagonal with alternating black and other stripes, a decoration often found in the late Middle Ages. However, the door is nearer to the 13th century style with its double frame: an arch within a rectangle.

The C-type jamatoun has two pairs of crossed arches and two free supports with, as in HaĬbat, a second crossing with a skylight over the central square (now collapsed). The east arch rests on half-columns. There are two unusual features: as the supports are very close to the angles, the central space is much larger than the side ones, and the curve of the arches is irregular. Each of the capitals has a large abacus on a circular torus; the inferior angles of the abacus having honeycomb carvings close to the style of the 13th and 14th centuries.

The two buildings, included in a thick, rectangular perimeter, have a common facing with rectangular panels framed by thin pairs of half-columns linked on top by a horizontal band (St. Thaddeus, 19th century, has a similar variant of a blind arcade). The triangular pediment of the east façade was an archaic feature. A monumental portal in three segments fills the total height of the west façade. The door stands at the end of an arched niche and is edged with a carved torus; above its arch, the door has a storiated tympanum flanked by two rows of stalactites. The niche itself, also decorated with stalactites, is also framed by a large rectangular door frame, and is topped by another tympanum with a corbelled border. This layout is reminiscent of the double-tympanum façades of the late 13th century and the 14th century (Zincirli, Noravank¹). The lower tympanum shows two knights in combat carved in high relief: one is being pierced by his opponent's lance while his horse stumbles. The subject itself, as well as the tall head-dress, the trousers of the winning knight and the knotted tail of his horse, seem to recall a distant Sassanid past. On the upper tympanum, God was shown enthroned, surrounded by the living and six-winged angels holding Christ and the dove of the Holy Spirit in His arms (the upper part has disappeared). This original iconography, associating the appearance of God with the theme of the Trinity, is akin to triumphal representations of God, corrupted by Western representations of the Trinity, dating from the last third of the 13th century and the early 14th century. This iconography is present in several Vaspurakan manuscripts. The inner face of the arched portal (intrados) and its jambs are decorated with two full-length figures; the bodies are simple linear carvings and the heads are in relief. One carries a surveyor's chain and the other a plumb-line, and both are certainly the architects (J.-M. Thierry).

This complex may be of very ancient origin, but it dates mostly from the 17th-19th centuries. The church, however, seems to retain elements from the 13th century (interior portal); and the jamatoun bears references from the 13th-14th centuries (its typology, portal and upper tympanum) and even from pre-Christian times (the lower tympanum, which is very difficult to date).



565 • AIĬBAK. ST. BARTHOLOMEW.
GENERAL VIEW FROM THE SOUTHWEST AFTER THE 1966 EARTHQUAKE.



566 • AIĬBAK. ST. BARTHOLOMEW. PORTAL.
LEFT SIDE OF THE INTRADOS. FIGURE OF AN ARCHITECT.



567 - AĬC. MAUSOLEUM. VIEW FROM THE SOUTHWEST.

AĬC

Jorap' is a village in the Aštarak area of the S.S.R. of Armenia (the Aragacotn district of Ayrarat province), in which the remains of the funerary complex of AĬc', or AĬjk' are to be found. Built on the edge of a valley running along the south side of Mount Aragac, it included a mausoleum with an adjacent basilica to the north and three steles, or columns, to the south.

MAUSOLEUM

From documentary sources we know that this was built immediately after the Persian campaign of 364 as an ossuary for the Arsacid kings of Armenia, whose pantheon at Ani-Kamax had recently been destroyed. It is built on two levels: a chapel, now no longer extant, stood on top of a half-buried hypogeum (which is still extant). The barrel-vaulted chamber ends in an apse to the east. There are wall niches or tombs in the north and south sides, which give the chamber the shape of a cross. This structure, similar to the old mausoleums of Ani and Erivan, is akin to the Roman mausoleums of Syria, but the Armenian ones have an apse.

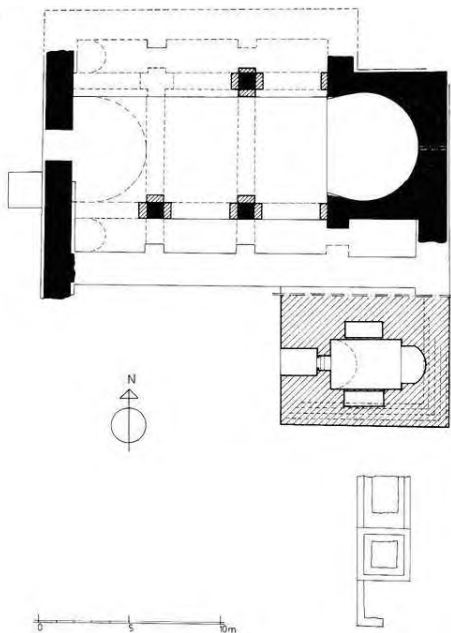
There are sculpted slabs in front of the niches. On the north side, next to a decorative motif, we find Daniel in the lions' den - a symbol of praying for the salvation of the soul, a very popular subject in paleochristian Armenia. On the south slab there is a medallion of a cross and animals sheltering under a vine. Next to this is a man wearing a loin-cloth, hunting boar with his two dogs - a Hellenistic funerary iconography, but also thought to be a mythological hero (L. Azaryan, St. and Su. Mnac'akanyan). The date of these two slabs is uncertain. It is possible that they are re-used material, but could however be slightly later than the 360s (S. Der Nersessian). The door of the mausoleum is also sculpted. The pictures, which have been seriously damaged, are allegories of a type found in very early Christian art. On the arch above the tympanum, two pairs of animals are carved either side of a central motif, which was probably a cross. On the right doorpost, there is a cross in a circle between a grazing stag and a deer being attacked by a wild beast: the complete picture symbolizes salvation and the perils that threaten the sinner. The AĬc' sculptures are characteristic of the earliest Armenian Christian art (extremely stylized figures and flat relief). The Greek crosses, the oldest in this region, are plain and the arms are not very wide at the extremities. The R-shaped addition with Christ's monogram seen on the cross in the south niche belongs to a Latinized type first found outside Armenia toward the end of the 4th century.



568 - AĬC. BASILICA. BASE OF A PILASTER.



569 - AĬC. MAUSOLEUM. RIGHT POST OF THE DOOR.



570 - ALC. FUNERARY COMPLEX. PLAN.
(Drawing by Fikot after M. Haarakyan)

BASILICA

Excavations undertaken in 1972-74 revealed a three-naved structure. Inside, the horseshoe apse was flanked to the south by a rectangular room, while the north east side was at right angles. The plan is exceptionally compact: there are only four pillars and, apart from the apse, the space formed within the walls is square, which, according to some authors, suggests a funerary or commemorative use (a space centered on relics? St. and Su. Mnaç'akanyan). We find here the two kinds of pillars in use during the pre-Arabic period: cruciform on the north side and T-shaped on the south side. However, they were originally square: the moldings at the sides of the bases as well as the plaques on top are additions. The basilica was originally most probably covered by a wooden structure. Thereafter, the pillars were strengthened and pilasters were added to support a series of arches on which rested a stone vault. The bases of the pillars derive from the Attic style, with several toruses, often in two groups with a groove between, slightly receding upward.

The basilica and the mausoleum seem to be closely linked. We can therefore assume that the earliest part of the basilica is more or less of the same dates, c.364-68, or just slightly later. As for the alterations (pillars, pilasters near the apse and vaults), they could, from the style of their bases, be 5th century.

Other bases on stepped stylobates, found to the south of the mausoleum, mark the sites of at least three small commemorative monuments, steles or columns.

ALJOC' VANK'

THE MONASTERY OF ST. STEPHEN (Surb Step'annos)

This is located just over a mile north west of the village of Gełmahovit, or Yılanlar in Az. (S.S.R. of Armenia, Artaşat area, the Ostan Hayoc' district of Ayrarat province), on a flat area to the west of the Gelam mountains, overlooking the K'el'ajor valley. It consists of two very damaged adjacent churches and of a destroyed jamatoun. The ruins of out-buildings are still visible on the north side. According to tradition, it was founded in the 4th century on the spot where a man called Stephen, a companion of St. Hripsime, was martyred. Soon after, St. Gregory is said to have established a convent for « Virgins », or « Girls » (Aljoc'vank'). Its architectural history corresponds to the period of the Zakarids and the Xal'bakeans. A recent study of the inscriptions indicates that the main church was erected in 1207 (the engraved date of 1217 would therefore be erroneous) by the abbot Abēl and the monks, with funds provided by twenty-five people living in the area (S. Sałumyan). The Princes Iwanē Zakarid and Grigor Xal'bakean, the local lord, endowed it in 1212 and 1217. The jamatoun was erected before 1234. Finally, an inscription dated 1270, partly erased, establishes that the northern church was built by Prince Vasak Xal'bakean under the supervision of the abbot Eremia. Looted in 1603 by the Persians, and partly destroyed by the earthquake of 1679, the monastery was restored shortly afterward, but pillaged again in the 18th century by the Lesgues. Finally, it was completely destroyed during the conflict of 1905-06. The main church of St. Stephen is shaped like a partitioned cross in a rectangular perimeter (closed type). There are two dihedral niches on the east façade. The two-storeyed corner chapels have straight bottom

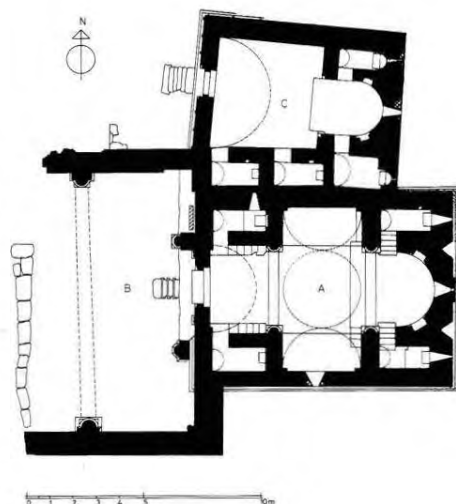


571 - ALJOC'VANK', OR THE MONASTERY OF ST. STEPHEN.
MAIN CHURCH. WEST FAÇADE.

walls. The drum, which has collapsed, used to rest on pendentives. Inside, the front of the bema (raised platform), ornamented with sixteen eight-pointed stars variously carved: two of them have motifs of two birds crossing over each other and two human heads wearing tall tiaras. Outside, the center of the lintel above the west door has very worn carvings representing Christ in glory surrounded by sixteen small figures. The carvings show hardly any relief, and bear the date 1217. The khatchkar of the abbot Abél is embedded in the wall to the right of the door. There is a small carving of Daniel in the lions' den at the west end of the south façade, above an arched window decorated with two doves. It could be related to an adjacent inscription in which Prince Iwané wishes a long life to his son Awag (L. Zak'aryan). On the east façade, the niches have gadrooned squinches to the north and grooves to the south. There is a concave circle decorated with finely carved foliage in the center of the gable. The decoration of the cornices is exceptionally varied: angular and curved interlacings, Greek frets, festoons of clover and fleurets. There are traces of paint on several of these decorations.

The jamtoun was much larger than the church, but we do not know what it looked like since nothing remains of it except small areas of the side walls. The door frame of its north portal was decorated with stalactites and a Seljukian chain. Concave rosettes on the upper angles are reminiscent of the church of Dadiavank' (1214).

The plan of the church of St. Peter and St. Paul (Surb Pōšos-Petros, 1270), north of the main church, is unusual. It has a single nave with three apses and angular rooms above the level of the nave either side of the apse, which can be reached from the bema. There are two plain rooms (funerary?) along the south wall. The upper part of the church – the barrel-vault and the top of the walls – has gone. An important sculpted decoration has been partly destroyed on the west façade. Only two vertical bands with diamond patterns on either side of a large rectangular portal remain with two lifesize carvings (5 1/2 feet), both turned three-quarters toward the door. On the left is St. Peter with his key; a long-haired and bearded St. Paul is to the right. The size and the style of these decorations is exceptional. The figures are not stylized, as is traditional, and the relief is delicately chiselled. Inside, the front of the bema has a wide band with carved angular interlacings.

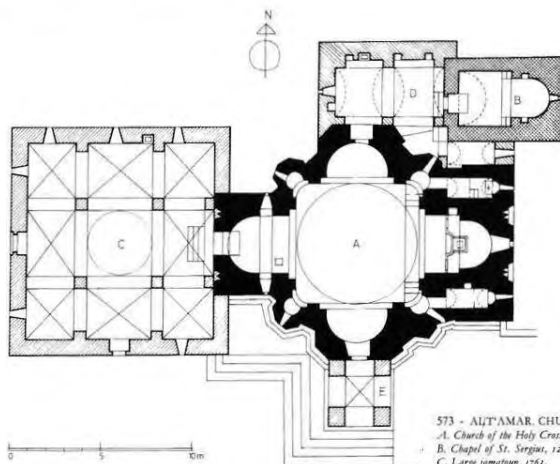


572 - AĬJOC'YANK', OR ST. STEPHEN, MONASTERY. PLAN.
A. Main church of St. Stephen, 1207 or 1217.
B. Jamtoun, before 1234.
C. Church of St. Peter and St. Paul, c.1270.
(Drawing by Fisoxt after archives in the History Museum of Armenia, Erivan.)

AĬT'AMAR

CHURCH OF THE HOLY CROSS (Surb Xac'ē)

This is located on the small island of AĬt'amar, 5, 675 feet above sea level, near the village of Gevas, along the south bank of lake Van (Turkey, Van area, formerly Vaspurakan). It was part of a palatine complex built between 915 and 921 by the architect Manuēl for the king of Vaspurakan, Gagik Ardzruni. The historian Thomas Ardzruni (or one of his followers), a relative of the king, gave a detailed description of the foundation and building on the island of a fortified city with a harbour, all of which have disappeared save the church. Later turned into a monastery, it was used as the seat of the Patriarch of AĬt'amar from 1113 to 1895. The roofs of the east rooms and of the cupola were restored between 1272 and 1296. Two chapels were added on the north side between 1236 and 1336, as well as a four-pillared jamatoun set against the bottom of the west façade. A three-level steeple outside the south apse was built toward the end of the 18th century or the beginning of the 19th.



573 - AĬT'AMAR, CHURCH OF THE HOLY CROSS AND ANNEXES. PLAN.
A. Church of the Holy Cross, 917-921.
B. Chapel of St. Sergius, 1236-1336.
C. Large jamatoun, 1265.
D. Small jamatoun.
E. Bell-tower, c.1800.
(Drawing by Fisoxt after J. Strzygowski.)



574 - AĬT'AMAR, CHURCH OF THE HOLY CROSS. EAST FAÇADE.



575 - ALT'AMAR. CHURCH OF THE HOLY CROSS. WEST FAÇADE.



576 - ALT'AMAR. CHURCH OF THE HOLY CROSS. INTERIOR OF THE NORTH APSE.

The church of the Holy Cross belongs to the group of four-apsed, four-niched churches (variant with two eastern chambers). Its plan is very similar to that of Soradir, which is most probably its prototype, though it has very narrow chambers. The outside, with its unusually cut out polyhedral shapes, clearly reflects the interior structure. The prominence of the south and north east niches is emphasized by the narrowness of the apse and that of the two chambers flanking it. The exterior of the drum is cylindrical and rests on eight arches with pendentives in between. The interior of the drum has sixteen facets and a conical roof, which is of a later date. An interior royal balcony surrounded by a stone parapet, now collapsed, is set in the south apse. The outside staircase leading to it was demolished when the steeple was added. The church is made of a beige tufa taken from Kotom, an Arab fortress on the south east bank of the lake, which was reconquered by Gagik.

As a prestigious royal foundation and palatine church, the Holy Cross has exceptionally rich sculpted ornamentation running around the walls in several parallel bands. The first and most important of these is about 13 feet above the ground. A compact, narrow frieze of regular foliage patterns forms, as it were, the ground on which stand a succession of figures in very low, flat relief; a number of busts set in medallions fill the spaces between the figures. The second band is formed of isolated animals and protomes jutting out of the wall, which are irregularly scattered between the figures and the rather narrow top band; in the latter, small hunting scenes and animals are inserted within the scrolls of a running vine with grapes. This last band is rather detailed and carved in high relief, creating a contrast of light and shadow. There are running or sitting animals carved along the cornices, and human heads on the west side of the church. The four Evangelists are represented full size at the center of the gables.

Among the scenes on the first, large band on the main west façade, King Gagik, complete with a halo and wearing regal garments, is offering Christ a model of the church, the only high-relief element. Four crosses are disposed symmetrically; one of them, on the central lower part of the façade, is supported by two angels. Saints are represented on the running band of figures of the east façade, some of them identified by inscriptions: St. John the Baptist, St. Gregory the Enlightener, the prophet Elijah. A bust sculpted in a medallion in the center of the eastern façade is accompanied by the inscription: « And Adam gave names to all cattle, and to the fowl of the air, and to every beast of the field » (Genesis, II, 20). From west to east on the south façade, the following scenes, amongst others, are represented: the story of Jonah, the sacrifice of Abraham, Moses, Christ and the Virgin enthroned, the princes Sahak and Hamazasp (martyred by the Arabs in 786), King Saul and the fight between David and Goliath. On the north façade, from west to east: Daniel in the lions' den, the Three Hebrews, David, the three saints George, Serge and Theodore on horseback, Adam and Eve in the center, King Ezekiah, the prophet Ezekiel, and Samson killing a Philistine. There are also animals, real and fantastic, and hunting scenes. While the subjects come from the early Christian funerary repertoire, the sculpted decorations of Alt'amar also derive from the contemporary courtly Islamic tradition (Gagik was a vassal of the Calif of Baghdad). Animals and hunting scenes probably figure because the church was part of a palatine complex in which such themes were used. On the east façade, a banquet showing a prince surrounded by attendants is inserted within the running vine. This was a favorite Sassanid theme also adopted by Arab art. The architectural ornamentation itself follows the pre-Arabic tradition: arches with short horizontal arms are placed above the windows, and a cornice with horseshoe indentations – the last medieval Armenian example of its kind – run along the bottom of the drum.

577 - ALT'AMAR. CHURCH OF THE HOLY CROSS. EAST PART OF THE SOUTH FAÇADE.



The inside of the church is decorated with wall paintings. In the alter-apse, later covered with a badigeon, the main theme is the glorification of Christ the King. Six handsome figures of the Apostles are still visible on the semicircular wall. In the other apses, the childhood and life of Christ are depicted on three levels, and twenty-five subjects have been identified (S. Der Nersessian and N. Thierry): seven on the childhood (the Annunciation, in the south apse; the Visitation, the Nativity, the Presentation in the Temple, the Dream of Joseph, the Flight into Egypt and the Massacre of the Innocents, in the west apse); eight subjects relate to Christ's public life (the Baptism, the Transfiguration and the Marriage of Cana, in the north apse; the Miracle of the Blind Man, the Resurrection of Lazarus, the Entry into Jerusalem, the Supper in the House of Simon and the Washing of the Feet, in the west apse); two scenes from the Passion (the Judgement of Pilate and the Crucifixion, in the north apse); eight scenes from the Resurrection (the Holy Women at the Tomb and the Appearance to the Three Marys, in the north apse; the Appearance to the Apostles, the Ascension, the Pentecost, the Doubting of Thomas and the Dialogue with Peter, in the west apse, and the Second Coming, in the half-dome of the south apse). On the drum there are several scenes from the Adam and Eve cycle and from the Original Sin. Finally, large figures of bishops are painted on the embedded supports. Several details are reminiscent of the Abbassid paintings of Samarra. The severity of the linear and hieratic style offsets the expression of the faces with very large eyes; it is basically similar to the style of the exterior sculptures.

According to the historian, the palace built by Manuel consisted of a large square building with cupolas and unsupported vaults. The walls were luxuriously adorned with paintings representing the king on his throne, surrounded by attendants, musicians, dancers, wrestling scenes, animals, etc.

There are 13th to 17th century khatchkars in a graveyard to the southeast of the church.



578 - AJUDI COMMEMORATIVE MONUMENT.
VIEW FROM THE NORTHWEST.

AJUDI

The village of Ajudi is located on the left bank of the Orotan, nearly 4 1/2 miles east of Sisian, a district town in the S.S.R. of Armenia (district of Cluk, Siunia province). A strange and historically undocumented monument stands in the center of the village.

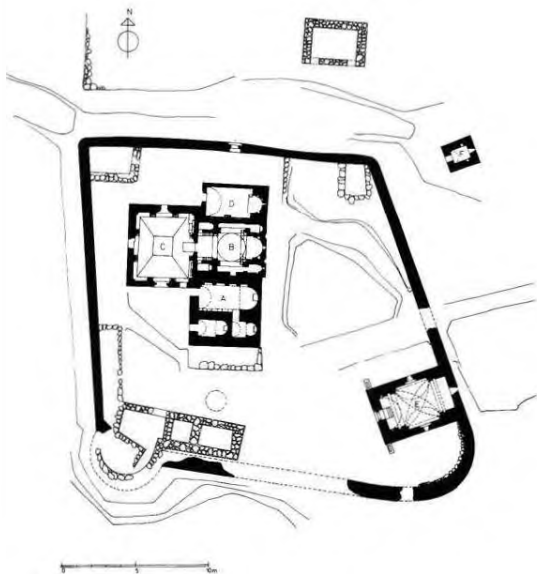
The flat roof of a small room forms the base of two superposed arcades. The lower room is a deep rectangular barrel-vaulted niche opening to the west. It is flanked on its north side by a miniature gallery. To the east, a flight of eight steps gives this lower part the aspect of a podium. On the roof, there are two half-columns against pillars and a central column supporting two arches. A set of two short columns and three arches forms a second level, which was destroyed by an earthquake in 1931 and rebuilt in 1970. A stone cross used to stand on top. This peculiar structure is reminiscent of the monument of Ojun and is remotely inspired by Roman commemorative monuments: triumphal arches and funerary monuments in Syria. The Aludi structure was probably commemorative, but not necessarily funerary. As no trace of any tombs was found in the lower room, it may be a cenotaph (Su. Mnae'akanyan). We know nothing about the nearby chapel, now destroyed.

The decoration, abundant enough, is used to emphasize the architectural elements (bases, capitals, arches and architraves), and it consists essentially of foliage (vine and palmette scrolls, rows of leaves), but also of hearts and honeycombed bands. The capital of the central octagonal column and the capitals of the half-columns have balusters with carved stylized foliage and ram's-horn scrolls, suggesting a popularized adaptation of the Ionic capital. On the east façade, in the spandrel of the first arch, there may be an ox-skull. The central column has four carved crosses in medallions, one on each side of the base.

The structural originality of Ajudi is completed by its decoration with subjects close to 7th century art (exemplified by most of the motifs of the capitals, bunches of grapes and pomegranates under the balusters, and by references to the blind arcade and to the honeycombed convex bands that appeared in the middle of the century). It also has oddities such as the very short upper columns and the columns of the north gallery, the ox-skull motif and the bases of the lower columns with their carved balls and interlaced crosses. Although some authors think it dates from the 6th century, it is in our view more likely to date from the end of the 7th century or even later, the first third of the 8th or the last third of the 9th century.



579 - AJUDI COMMEMORATIVE MONUMENT, BASE OF THE
CENTRAL COLUMN OF THE TALL ARCH.



580 - AMAġU. NORAVANK'. MONASTERY. GENERAL PLAN.
 A. Old church of St. John the Baptist, 9th-10th century.
 B. Main church of St. John the Baptist or St. Stephen Protomartyr, (1216-1223).
 C. Jamatoun, 1261.
 D. Funerary chapel of Smbat Ŗrbelean, 1273.
 E. Church-mausoleum of the Holy Mother of God, 1331-1339.
 (Drawing by Fixot after Documenti di Architettura Armena, Milan.)



581 - AMAġU. NORAVANK'. MONASTERY.
 CHURCH-MAUSOLEUM OF THE HOLY MOTHER OF GOD. VIEW FROM THE NORTHWEST.

AMAġU

MONASTERY (NORAVANK')

The « New Monastery » (Noravank') is situated on a flat, rocky area on the side of a deep canyon, surrounded by ochre-colored cliffs, nearly 2 miles northeast of the village of Amaġu (S.S.R. of Armenia, Eġgnajor district, Vayoc'jor area of Siunia province). A mausoleum, two churches whose chevets stand in a straight line, and a jamatoun are grouped together; another church stands alone against the eastern part of surrounding walls which have been restored at a later date. A few chapels and various other buildings were built outside the walls. According to Step'annos Ŗrbelean, the monastery was founded in the 12th century alongside the old church of St. John the Baptist. It developed in the 13th and 14th centuries to become the bishopric of Siunia and the pantheon of the Ŗrbelean family, lords of the area. The architects Siranēs and Momik worked there. Prince Liparit Ŗrbelean and Bishop Sargis commissioned the main church in 1216-23. Probably started a short while later, the narthex was completed under Prince Smbat Ŗrbelean's orders in 1261. In 1275, Tarsayē Ŗrbelean ordered Siranēs to build a funerary chapel north of the church in memory of his brother Smbat, who died in 1273. An hostelry is known to have been built between 1273 and 1290. Finally, Prince Burt'el commissioned the isolated church of the Holy Mother of God, built between 1331 (colophon) and 1339 (inscription). The monastery survived until the earthquake of 1840, and some restoration work was undertaken between 1948 and 1949. Clearing and restoration work were started in 1982.

The ruined church south of the group seems to be St. John the Baptist, which is older than the monastery. Coarsely built, the single-naved building had a barrel-vault consolidated by four archbands resting on brackets. M. Hasrat'yan suggests that it dates from the 9th and 10th centuries. Two single-naved chapels were built parallel to and to the south of the church.

The main church, St. John the Baptist or St. Stephen Protomartyr (1216-23), is a partitioned, closed cross in a rectangle with two-storeyed corner-rooms. The drum collapsed in 1840, but a fragment of a model seems to indicate that it was octagonal with an umbrella roof.

Its jamatoun is a large, rectangular room whose original plan was altered in 1261: pairs of embedded half-columns are interrupted halfway up by a horizontal girdle bearing the name of Smbat. Heavy cloister vaulting rests on this girdle. Stalactites surround a dormer window pierced in the square area in the center of the vault. A swordsman on horseback – perhaps Smbat – attacking a lion is carved on a plaque at the bottom of the north side of the vault of the jamatoun. The decoration of the west façade, on two superposed tympanums, is remarkable for its artistic quality and iconographic originality. The tympanum above the door shows the Virgin seated on a carpet-covered bench, holding the Child, Her right hand pointing at Him. A dove above Her head is symbolic of the incarnation, whilst a bird and a lion under the child, taken from prophetic visions, are a possible reference to the Last Judgement. The background is composed of complex foliage motifs with the prophet Isaiah, identified from the inscription on the banderole (phylactery) he holds, and another figure on the left could be the prophet Micheas (?) (S. Der Nersessian), or St. John the Baptist (M. Hasrat'yan). The upper tympanum, above the window, is a striking and condensed representation of the story of Mankind with God. The Ancient of Days of Daniel's vision is shown creating Adam, into whom the dove is breathing life. A Crucifixion, with the



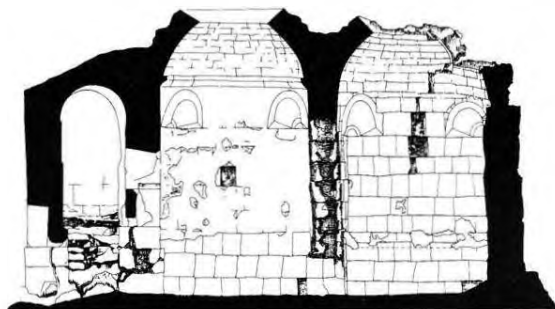
582 - AMAġU. NORAVANK'. MONASTERY.
 CHURCH-MAUSOLEUM OF THE HOLY MOTHER OF GOD.
 WEST FAÇADE. LOWER PORTAL.

Virgin, St. John the Evangelist and the prophet Daniel recumbent, is carved under God's right hand. An inscription is carved on the right, in refined disorder. The vertical representation of God, the dove of the Holy Spirit and Adam (Christ's forebear), evoke Western images of the Trinity. The structure of the west façade shows that it has been altered and the tympanums added after 1261. An inscription on the lower tympanum had been mistakenly read, giving 1321 as the date of the alterations and attributing to Momik both the building work and the sculptures (St. Mnac'akanyan). In fact, these carvings are not in his style, but closer to that of the late 13th century.

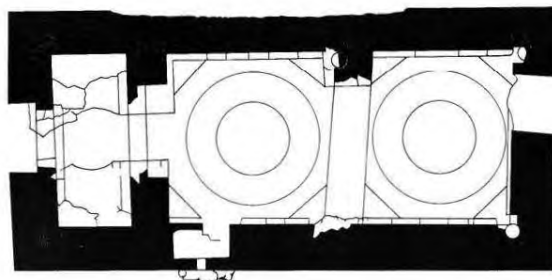
Several khatchkars of great quality stand inside and in front of the jamatoun. Two of them, signed by Momik and showing Christ enthroned (c.1303), and Deisis (1308) on their upper levels, have been transferred to Eġmiacin.

The mausoleum of Smbat Ōrbelean, dated 1275, is single-naved; its barrel-vault, strengthened by a transverse rib. Amongst other tombs, that of Ēlikum Ōrbelean, who died in 1300, has a carving of a recumbent lion; the inscription makes it clear that he used to fight with a lion's roar.

The church of the Holy Mother of God (Surb Astuacacin, 1331-39) has the three-level layout of the 14th century mausoleum-churches. Extremely rich sculpted decoration is used inside: symbols of the Evangelists on the ceiling of the mausoleum, Christ between two angels on the eastern, second-level half-dome. Outside, there are large compositions covering the surface of the façades. The west façade has a double, symmetrical staircase leading to the upper level and two doors with tympanums. The lower of these is dedicated to the Virgin and the upper to Christ the Lord. The carvings, in high relief on plain backgrounds, offer a striking contrast to the finely detailed, flat decorations of the doors. The rotunda with twelve columns which used to crown the building was unique in Armenia; on the three west columns were carved respectively the Virgin with Child and two benefactors, probably Burt'el and his son Bešk'en. The building was attributed to Momik (St. Mnac'akanyan) who died long before the church was completed, however, as is attested on a khatchkar erected in his memory in 1333.



583 - AMBERD. FORT. BATHS. LONGITUDINAL SECTION.
(Drawing by Fisoet after N. Tokarskii.)



584 - AMBERD. FORT. BATHS. PLAN.
(Drawing by Fisoet after N. Tokarskii.)

AMBERD

The fort of Amberd, or Anberd, stands in a majestic and austere mountainous landscape, 7, 545 feet above sea level and 4 1/2 miles north of the village of Byurakan (Aġarak area, S.S.R. of Armenia, formerly the district of Aragacotn, Ayrarat). It was built at a very early date on a triangular promontory formed on the south side of the Aragac by the rivers Amberd and Ark'aġen (Arġaġyan). Property of the Pahlavids in the 11th century, Prince Zak'arġ won it from the Seljukians in 1196, and it was bought by Prince Vaġ'ġ in 1215. Partly destroyed by the Mongols in 1236, it was restored by the Vaġ'uteans, who used it as their residence, and it was finally abandoned in the 14th century.

THE CHURCH

The inscription carved on the inside wall of the north tympanum states that the « Kat'oġikġ » church was built in 1026 by the illustrious Pahlavid Prince Vahram. It was restored between 1970 and 1976. Its plan is a cross defined by partitions and enclosed within the outside walls. Each of the four two-storeyed chambers has a small apse. Two blind, dihedral niches are carved in the east façade either sides of the



585 - AMBERD. FORT. CHURCH CATHOLICOS. EAST FAÇADE.

apse, but there are none on the side façades, in contrast to other buildings of this period. The roof trussing is made lighter by the use of clay vessels under the roof. The inside of the drum is cylindrical and it rests on pendentives and on arches which expand towards the top. The drum itself has twelve gabled facets separated by thin pairs of semi-columns and it supports the umbrella-shaped roof. There are very similar cupolas of this period at Marmašen (same benefactor) and at Xčkōnk'. The building is compact and its decoration is very sparse. The jambs of the south portal consist of groups of six small columns with capitals adorned with small spheres and rows of circles. The cupola is offset by a molding with dentils.

THE FORT

The castle stands on the highest point of the promontory. Most of it probably dates from the 11th century, but its foundations may go back to the very early Middle Ages (N. Tokarskii). The entrance and the windows of this two-storeyed building face the southeast, and steps made of large blocks of basalt lead to the castle. Clay pipes running from mountain reservoirs behind it used to fill a cistern in the underground cellar.

To compensate for a lack of natural protection to the north, the castle was surrounded by a strong wall with large, round towers. An additional wall was built to the northwest to reinforce the angle between the castle and the fort. Enemies climbing the road from the river would arrive at a door pierced in this wall and would be caught in a pocket surrounded by walls, where they could easily be overcome. This part is thought to date from the 13th century, as well as some of the protecting walls running along the northeast edge of the promontory, which is attested by an arched door. In contrast to the forts of the Ani area, the buildings of Amberd, except the church, are built in rough square blocks, and this coarse bossing lends the walls an austere aspect.

The bathhouse is built against the northeastern, surrounding walls below the castle. It is a rectangular building divided into two rooms, for hot and cold baths, and at the north end a small room was used for the heating system (the hypocaust). The ancient way of constructing baths was therefore still in use in medieval Armenia. Small cupolas without drums rest directly on squinches at the four angles above the two rooms, and there are openings for light and ventilation at the top of the cupolas.

The Amberd site is important because it represents all the characteristics of the Armenian fortresses: an excellent location at the confluence of two rivers, natural protection used to its full potential and completed by defensive buildings and water supplies provided in peacetime by clay pipes and in wartime by secret access to the river.



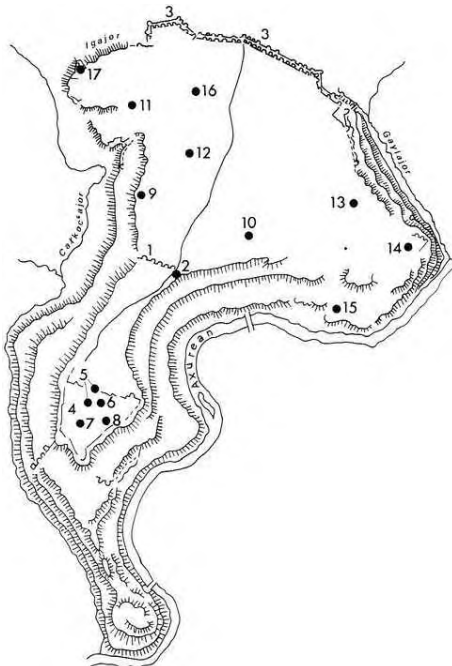
586 - AMBERD. FORT. CASTLE. NORTH FAÇADE.

ANI

The ruins of the city of Ani spread along the right bank of the river Axurean (Arpa çay in Turkish), today the natural border between Turkey and the U.S.S.R., 31 miles east of Kars (formerly the Şirak district, province of Ayararat). The city within the walls was built 4,921 feet above sea level on a long promontory defined by the river Axurean and the ravines of Całkoc'ajor, Igajor and Gaylajor. Its place name dates from the 5th century and was related to a fortress belonging to the Kamsarakans. It became part of the Bagratid territory at the end of the 8th century and Asot Bagratid III the Merciful, King of Armenia from 953 to 977, used the site as his own capital. The first urban center was built north of the fortress which had become a citadel and was protected by walls erected by Asot in 963-64, but which became insufficient for the rapidly expanding town (an estimated 10,000 houses and 100,000 inhabitants at the beginning of the 11th century). Smbat II (977-990), who succeeded Asot, therefore ordered the building of another surrounding wall further north in 989. Ani enjoyed its most flourishing period during the peaceful reign of Gagik I (990-1020). It fell to the Byzantines in 1045 and was taken by the Seldkoudids in 1064. The Cheddadid Muslim dynasty ruled over Ani from 1072 to 1199. Several times occupied by the Georgians in the 12th century, it was liberated in 1199 by Zak'arē Mxargrjeli (the Long Hand). This was followed by another flourishing era during which new building and renovation were undertaken until the Mongol invasion of 1236. Ani survived until the mid-14th century, when it was finally abandoned. Excavations carried out under the supervision of N. Marr at the beginning of the 20th century revealed a very dense urban layer including churches, mosques, palaces and inns, as well as a subterranean city. Two bridges linked Ani to the left bank of the Axurean, each with a single arch spanning over 30 meters.



588 - ANI. KING SMBAT'S RAMPARTS. VIEW FROM THE NORTHWEST.



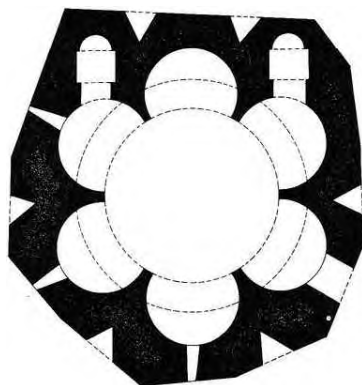
587 - ANI. GENERAL PLAN OF THE CITY.

1. Rampart of King Asot, 963-964.
2. Mosque, 11th-13th century?
3. Ramparts of King Smbat, 989 and 10th century.
4. Citadel.
5. Palace.
6. Palace church, 10th century?
7. Six-apsed church, second half of the 10th century.
8. Church called the church of the Princely Children, first third of the 11th century.
9. Church of St. Gregory of Abulame's family, end of the 10th century.
10. Cathedral, 989-1001.
11. King Gagik's church of St. Gregory, c. 1001-1003.
12. Church of the Holy Apostles, first third of the 11th century.
13. Church of the Holy Saviour, 1036.
14. T. Honenc's church of St. Gregory, 1211.
15. Monastery of the Virgin, early 13th century.
16. So-called Georgian church, early 13th century?
17. "The Baron's palace", early 13th century.

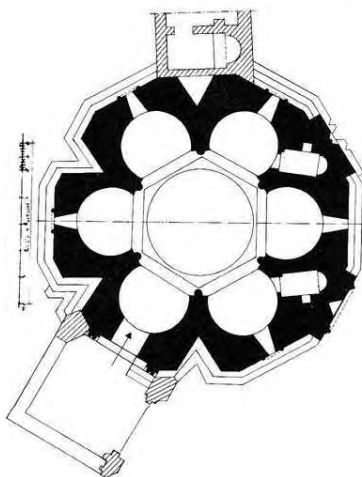
(After Jean-Michel Thierry.)

THE ROCK CITY

Part of the population lived in underground quarters carved in the flanks of the Całkoc'ajor and Gaylajor ravines. There were thirty churches, funerary chapels, including Tigran Honenc's, vast rooms and warehouses, four hundred houses, some of them with several floors and sixteen dovecotes, some of them with cupolas.



590 - ANI. CITADEL. SIX-APSED CHURCH. PLAN.
(Drawing by Fixot after T. T'oramanyan.)



591 - ANI. CHURCH OF ST. GREGORY OF ABUL-AMR'S FAMILY. PLAN.
(After P. Cancio.)



589 - ANI. KING SMBAT'S RAMPARTS. VIEW FROM THE NORTH.

THE RAMPARTS

Built with large uncut blocks, the first defensive wall of the fortress may have been erected during the time of the Kamsarakans. Ašot's fortified wall was built across a narrowing of the promontory, cutting off the sharp end. It had a series of red stone, semicircular towers. The east end of this wall, converted into a mosque, overlooks the Axurean valley, and may originally have been a custom house (I. Orbeli). The mosque is attributed to Manuē'er, Ani's first Cheddadid emir, but it may have been built a century later by Abul-Maamran, and its decoration is indeed typical of the 12th to 13th centuries. The south approach of the citadel was also protected by walls. King Smbat's second set of surrounding walls, about 2.5km long, runs along the promontory at the edge of the ravines of the rivers Igajor and Gaylajor. Built in 989, inscriptions state that it was greatly restored under the Zakarids. Following a system of defence much in use in medieval Armenia, it consists of a double wall in which the doors pierced in the respective walls do not face each other, but are staggered. Assaultants forcing an outer door were thus faced with a wall or a tower, were caught inside a narrow corridor and unable to manœuvre or to use battering rams. There is a square tower at each end of the ramparts, and numerous semicircular towers are set along its length, which also act as buttresses against landslides. There was a room with loopholes on each of the two or three levels of the towers. The walls are made of carefully cut and jointed beige tufa. Red or black stone was used in some parts of the wall to create horizontal lines, crosses, swastikas and diamond patterns. There was a sculpture of a sitting lion near the main doorway – perhaps the emblem of the city.

THE CITADEL

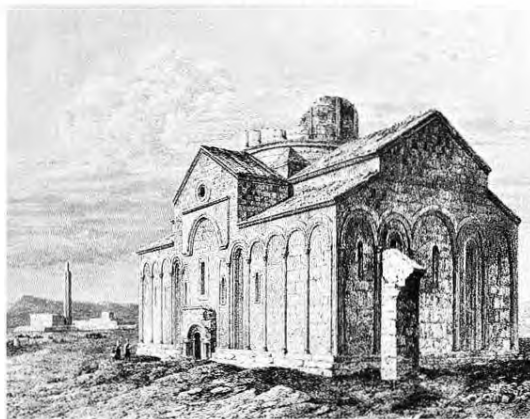
The citadel, or upper city, protected a palace and several churches at the point of the promontory. Now in ruins, the palace sat on top of the hill, with its entrance to the west, facing the Całkoc'ajor valley. A 59m. long corridor running west to east divided the palace complex into two parts, with a columnated portal at the entrance. The two-level buildings of the northern part were probably residential quarters, with ancillary rooms on the ground floor and two rooms on the first floor, perhaps for reception. One room at the northwest corner was vaulted and built in carefully cut stone. The other was at the east end, with a basilical structure to the south side, coarsely finished under a coating of which only a little plaster remains in some places. A bath house with a room for the heating system – hypocaust – was built against a very large cross-shaped building to the west of this room. The palace church was in the southern part of the palatial complex, east of a large courtyard.



592 - ANI. CHURCH OF ST. GREGORY OF ABUL-AMR'S FAMILY. VIEW FROM THE SOUTH.



593 - ANI CITADEL. CHURCH CALLED THE CHURCH OF THE PRINCELY CHILDREN. SOUTH FAÇADE. PORTAL.
(Archives of the History Museum of Armenia, Erivan.)



594 - ANI CATHEDRAL. VIEW FROM THE SOUTHEAST.
(Drawing by Ch. Texier.)

THE PALACE CHURCH

This has a vaulted single nave, reinforced by two archbands resting, as does the saddle-roof, on strong pilasters. Oddly there is a semi-circular niche at the south end of the façade. A rather richly decorated two-storeyed chapel leans against the north wall. The inside pilasters have grooves and decorations at the top, under the impost (the top of the pilaster or column supporting an arch): geometrical and foliage motives, coarsely rendered animals (a pair of birds, an eagle seizing its prey, a pair of ox heads). There was mention until 1850 of two saints on horseback carved in a lintel on the exterior of the north doorway. The Sacrifice of Abraham is carved between a short double row of palmettes above the south niche. It is difficult to know how old the building might be, as the inscription stating that it was commissioned by Abisalom does not include a date, contrary to what had previously been thought. The Sacrifice of Abraham and the stylized acanthus palmettes might suggest pre-Arabic origins, but the remainder is closer to the Bagratid period of the 10th century.

OTHER CHURCHES OF THE CITADEL

Outside the palace, there are several other churches in the citadel. One of them, now destroyed, was planned as a small four-apsed building within a ten-faceted outside wall, with niches in the northwest and southwest façades, and also between the main apse and its two rather wide corner chambers.

A second church, at the south end of the citadel, is nearly intact. It has six apses, also within an irregular set of ten facets pierced by six niches indicating the position of the apses. There is only one doorway leading to the southwest apse, as in St. Gregory at Abulamr and also in Ani. Probably built under the Bagratids during the second half of the 10th century, this church seems to have been restored in the course of the 13th and 14th centuries.

To the southeast of the palace, and in ruins, is the so-called church of the Princely Children, built in an intermediate style between the archaic chamber with cupola and the cross defined by partitions, as in St. John at Hofomos (1038). The cylindrical drum rested on pendentives and the windows had rectangular frames. The pseudo-antique lintel with a frieze of palmettes and the denuded architrave of the rectangular portal in the south façade were characteristic of the Ani School, and indicate that the building dates from the first third of the 11th century.

THE CHURCH OF ST. GREGORY (Surb Grigor) known as the ABULAMR FAMILY CHURCH

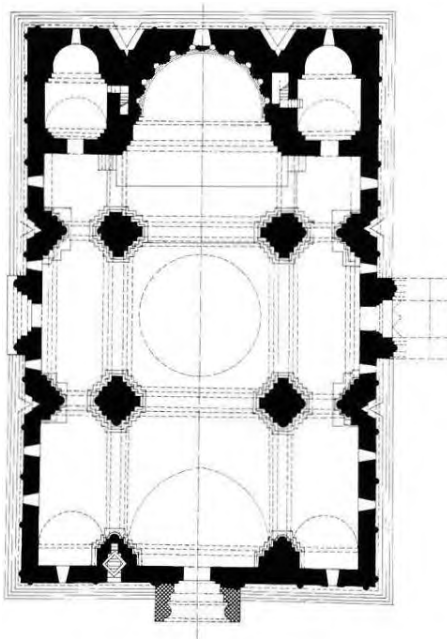
Located at the west end of the city, this church is thought to have been commissioned at the end of the 10th century by Prince Grigor Pahlavid or his wife Susan, although the relevant inscriptions are not explicit. A long inscription from 1040 states that it was then the funerary church of Abulamr Pahlavid's descendants. It has six semi-free horseshoe apses and the altar-apse is flanked on either sides by two chambers giving onto the northeast and southeast apses. They are so small that they do not alter the regularity of the outside walls. The inside of the cylindrical drum has many windows and rests on arches framing the six semi-domes of the apses; the spandrels of these arches are filled with small pendentives. Outside, deep niches in the walls punctuate the spaces between the six apses. The end result is an elegant twelve-sided building topped by a cylindrical drum. Inside, the decoration starts from the lower part of



595 - ANI. KING GAGIK'S CHURCH OF ST. GREGORY. STATUE OF THE KING.
(Archives of the History Museum of Armenia, Erivan.)



596 - ANI. CATHEDRAL. SOUTHEAST INTERIOR ANGLE.



597 - ANI. CATHEDRAL. PLAN.

the church, which is almost bare, rising to the horizontal band around the wall, up to the side chambers of the main apse and finally to the drum, which is offset by double arches. It is a mixture of tradition and innovation. Outside, the molding which runs uninterrupted around the building over niches and windows, is borrowed from the 7th century apses. The small columns framing the windows, combined with the arched cornices, are an innovation. Finally, the double sets of blind arches on the wall of the drum, one of them twisted, is quite original in the manner that the small columns and the arches form a continuous line, unbroken by capitals. Conversely, the inside arches rest on imposts decorated with a row of small balusters, themselves resting on twisted toruses.

THE CATHEDRAL

The imposing cathedral stands on slightly raised ground near the center of the city. According to various sources and inscriptions the building work, started in 989 under King Smbat II, was completed in 1001 by order of Queen Katranidē, wife of King Gagik Bagratid, and it is the work of Trdat, one of the most celebrated architects of medieval Armenia. Temporarily converted into a mosque by the Seljukians, it was returned to Christian usage in 1124 by King David of Georgia. An inscription dated 1213 bears mention of a minor restoration concerning some staircases, but several experts are of the opinion that important works were undertaken in the 13th century (N. Marr, A. Jakobson, J.-M. Thierry). The cupola collapsed during an earthquake in 1319.

Exceptional at the time, the plan consists of a cross defined by four freestanding supports, a pattern used in some of the large 7th century churches such as Bagawan and Mren. As the cupola is independently supported, this allows the structure of the rest of the building to be much larger than the size of the cupola would otherwise permit. The cathedral is not, however, a mere copy of 7th century buildings as its proportions are different. The distance between the pair of east pillars and the side walls of the apse is rather short, bringing the cupola closer to the center of the building. Verticality is emphasized: the tall, strong pillars are shaped as a group of pilasters and semi-pilasters around a central semi-column. The ribs thus formed are linked to the sharp edge of the arches supporting the drum, and as a whole, the pillars give an impression of powerful verticality. The pointed arches and the progressive widening of the upper roll accentuate the elegance of the building. There are ten semicircular niches framed by arcatures around the apse, and it is flanked by two-storeyed chambers. There were groined vaulted porches outside the three doors, to the north, south and west. Inward triangular, blind niches were not only used outside to break up the plain surfaces of the walls, for example between the apse and the corner chambers, but also on the side walls, behind the pillars standing inside. This had first been used towards the end of the 9th century at Noratus and Sirakawan, and this system, which might appear to weaken the structure, serves to display the location of the transept whilst heightening the façades and suggesting an idea of solidity in the walls. According to A. Grabar, the niches recall a four-apse prototype. Trdat used blind arches usually reserved for curved façades in the 7th century to decorate the outside walls, and they are very finely executed. The regular pattern of these blind arches is altered by a wider arch in the center of the façades, and they are conversely narrower around the two niches of the east façade, and also on the west façade, which has no niche. The drum, now collapsed, was embellished with similar blind arches covering its twenty facets. Some of windows are decorated in a manner still very unusual at the time: they have entirely rectangular door-frames with very finely carved fretwork. There is a small, round window on the upper part of the façade, above wide, flat, plain arched frames decorated with concentric rings. There are a number of carvings on top of the niches: rays, medallions and fretwork bands. On either side of the south façade two eagles are sculpted in high-relief on top of the flat niches, while on the east façade another eagle is shown in linear carving inside a medallion. Inside the cathedral there are traces of a painting representing God enthroned still visible in the apse.



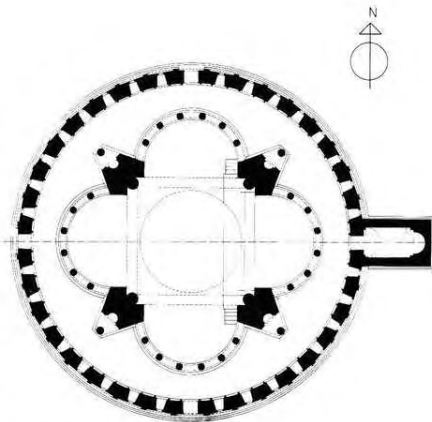
598 - ANI. KING GAGIK'S CHURCH OF ST. GREGORY. GENERAL VIEW OF THE RUINS.

KING GAGIK'S (or Gagkašen) CHURCH OF ST. GREGORY (Surb Grigor)

The ruins of this large church – larger than the cathedral – are at the northwest end of the city. It is the second royal commission of Ani and the historians have recorded that King Gagik I Bagratid (990-1020) chose the famous Trdat to build it. Erected between 1001 and 1005, shortly after the cathedral, the plan is copied from the 7th century cathedral of Zuart'noc'. « It was at that time, at the end of the 1000th year of Our Lord's incarnation, at the time of the Emperor Basil that Gagik, King of Armenia, was taken with the idea of building in the city of Ani a church similar in size and plan to the great church at K'ajak'udašt, dedicated to St. Gregory, which was then in ruins. » (Stephen Asotik of Tarōn). An inscription states that the building was consolidated in 1013, but it collapsed soon after. Houses had already been built over the ruins in the 13th century.

Following the plan of the original church, it has four apses within circular outside walls. The ambulatory was therefore circular, and the semi-circular walls of the apses were replaced by columns, whereas the altar-apse of Zuart'noc had plain walls. The columns were thinner and the central space larger than in Zuart'noc. After T' T'oramanyan's reconstruction, the church resembled a tall, three-storeyed rotunda, and this is confirmed by a model of the church found with a statue during excavations undertaken in 1906. The acute structural problems stemmed from the exaggerated importance given to single supporting columns and from the vulnerability of the vault of the ambulatory, as the architect had reduced the strength of the columns whilst extending their height. The consolidations of 1013 were therefore unable to prevent the church from collapsing.

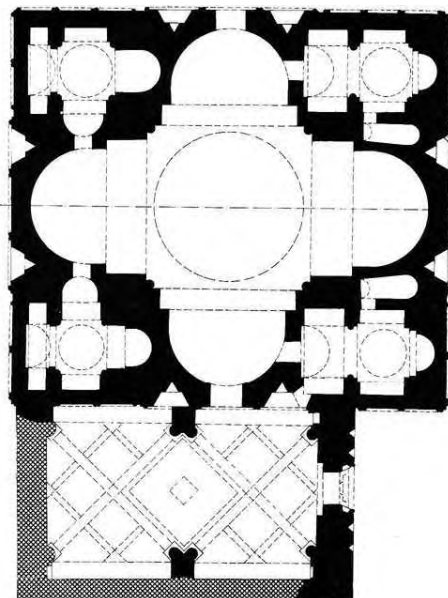
The decoration, which also derived from Zuart'noc', consisted of blind arches and rows of oculus on the outside, though of higher proportions than the former. Inside, the capitals of the columns were in a composite Armeno-Ionic style, more simplified and compact than at Zuart'noc'. Though pseudo-antique, the style of the portals is new and characteristic of the first half of the 11th century: a massive rectangular frame progressively expanding out and topped by a prominent architrave, both decorated with motives of antique origin: eggs and dart patterns, upright acanthus and dentils. A photograph and a description is all that remains of the statue mentioned above. It was a full-length representation of king Gagik wearing a red kaftan and a voluminous white turban, holding the model of the church. The costume illustrates the close cultural links between the Bagratid court and the Caliphate. The statue was probably placed on the second level of the north side, hence its height - 7 1/2 feet. It was painted and the deep carving makes it practically free-standing. A large perforated bronze chandelier decorated with birds in open-work medallions was found amongst various religious objects in the ruins of the church (Museum of Armenian History, Erivan).



599 - ANI, KING GAGIK'S CHURCH OF ST. GREGORY. PLAN.
(Drawing by P. Cuneo after T' T'oramanyan.)

CHURCH OF THE HOLY APOSTLES (Surb Aḡak'eloc') and JAMATOUN

The ruins of this church are located almost halfway between King Gagik's church of St. Gregory and the cathedral. It is not dated, but inscriptions state that it belonged to the Pahlavids in the 11th century, and the earliest inscription mentions a donation in 1031 from Vahram Pahlavid's son Abulamr. The plan illustrates a trend which had started at the beginning of the pre-Arabic Renaissance: a transformation of the outside shape of a three or four-apsed building by enclosing it within walls set at right angles, with four chapels filling the space in the corners. The church had five cupolas, a large central one and, unique to this church, one above each of the chapels, probably lower than the cruciform part of the church. The four façades were identical: a central façade with two deep niches on either sides, defining the width of the apse. The outside was decorated with blind arches in the style of the School of Ani - uniform along the two sides of the façade and of progressive width in the center, as in the cathedral. Sculpted ornaments were abundant: large concentric rings in the apses and a frieze of beaded almonds on the arcature, which rested on several rings forming the capitals, between the abacus and the ball. The doors had rectangular frames with jutting architraves and a pseudo-antique decoration. Characteristic of the School of Ani, the capitals and portals allow us to date the building from the first third of the 11th century (c.1020, according to N. Tokarskii).

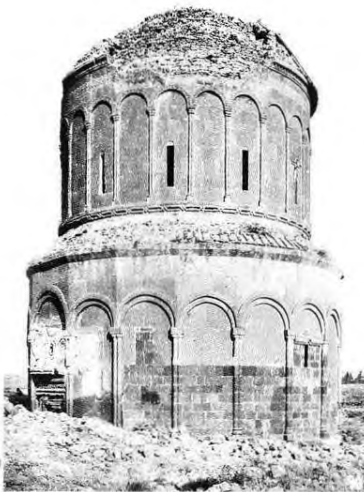


600 - ANI, CHURCH OF THE HOLY APOSTLES. PLAN.
(After P. Cuneo.)



601 - ANI CHURCH OF THE HOLY APOSTLES, JAMATOUN.
GENERAL VIEW FROM THE EAST.

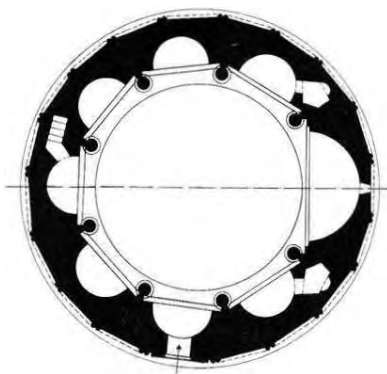
The jamatoun adjacent to the church is not dated, but it bears inscriptions from the 13th and the 14th centuries, suggesting that it was built early in the 13th century, and that it was in some respect used for fiscal control. Its location against the south façade of the church is contrary to the general rule, and, with a width twice its length, its shape is unusual, as is its structure, with a ceiling supported by two pairs of arches diagonally crossing rather than perpendicular to the walls. The compartments of the ceiling are richly adorned with patterns in red, yellow and black stone. The central lozenge of the cupola is entirely carved with stalactites and has an opening to let in the light. According to T' Toramanyan's drawings, the porch had two large arcades, now destroyed, and was open to the south. The east façade is particularly interesting, with vertical bands ornamented with fretwork alternating with two pairs of shallow and narrow niches, and a very high central portal with a first frame as a slight twisted ogee arch and a second rectangular door-frame. Its structure, similar to several other 13th century portals, particularly those of the jamatouns at Mfavyan and at Neve'ivank', and especially the niche decorated with curving sharp-edged stalactites, was influenced by Irano-Seljukian decorations.



602 - ANI CHURCH OF THE HOLY SAVIOUR.
VIEW FROM THE SOUTHEAST.
(Archives of the History Museum of Armenia, Erivan.)



603 - ANI CHURCH OF THE HOLY SAVIOUR
VIEW FROM THE SOUTHWEST.



604 - ANI CHURCH OF THE HOLY SAVIOUR. PLAN.
(Drawing by P. Cuneo after T' Toramanyan.)

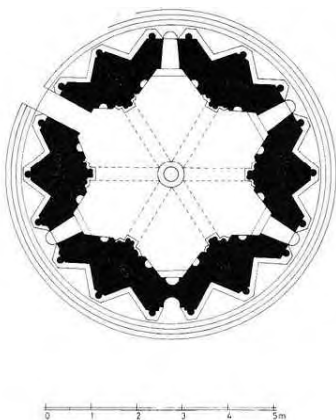
THE CHURCH OF THE HOLY SAVIOR (Surb P'rkic', or Amenap'rkic')

This is in the eastern part of the city, and its whole history is contained in its inscriptions. The building was completed in 1036 under Prince Abjarib Pahlavid to shelter a fragment of the True Cross brought back from Constantinople. It is probably the work of the architect Trdat, whose name is engraved on top of the south façade (S. Barxudaryan). Probably damaged when the Seljukians invaded Ani, it was restored in 1193 by the priest Trdat and his wife Xušū, who added winter and summer jamatouns, now demolished. In 1291, a man called Mxit'ar built a bell tower in front of the south façade, which has not survived. Finally, the At'abek Vahram Zakarid ordered the restoration of the cupola in 1342. Already threatened by a serious crack at the beginning of this century, half of the church collapsed in 1957.

The church has eight apses within a nineteen-faceted polygonal outside wall. Two very small chambers open onto the apses on either side of the larger altar-apse. There are eight almost embedded columns at the meeting points of the apses, with bulbous capitals supporting the arches, on which the drum, which seems to have been considerably enlarged during the restoration works of 1342, rests. Rather similar to King Gagik's church, the rotunda-shaped church of the Holy Saviour has blind arches around the lower building and around the drum above it. The door opening in the south apse has a rectangular door frame topped by an architrave with pseudo-Antique decoration characteristic of the first third of the 11th century School of Ani. The decoration of the drum is from 1342: attested by the « Seljukian chain » and the angular network frieze around the bottom and top of the drum, as well as the blind arches of the drum which also differ from the lower building, being finer and adorned with a delicate wicker network pattern. The paintings inside the church are now very damaged: there are traces of a Christ enthroned in the semi-dome of the altar-apse and several scenes related to the life of Christ and the four Evangelists. The painter Sargis P'arē'ik is kneeling at the feet of Matthew. The exceptionally high quality of the classical style of the paintings dates it from the 13th century (1291, according to J.-M. and N. Thierry).

THE CHURCH OF THE SHEPHERD (Hovui Ekejec'i)

Located in the suburbs of the city, a few hundred meters from the north ramparts, this church was destroyed by the 1966 earthquake. It is not dated. It was a small three-storeyed chapel on a circular base, and the lower part was uniquely laid-out as a six-pointed star within polygonal outside walls in which were carved blind, inward triangular niches. Inside, the apses and the altar-apse were replaced by deep triangular niches. There were groups of small columns at the starting points of the radii of the star and pairs of semi-columns supported the arches meeting at a central pendant keystone, according to T' Toramanyan's reconstruction. The six arches supported the second level. That such a small building should have such a complex arched structure is surprising. The second level, cylindrical inside and hexagonal outside, was topped by a drum and a conical roof. Almost bare, this architectural miniature may have been a commemorative or funerary chapel with an oratory above a sepulcher. The style of the inside imposts would suggest that the chapel dates from the 11th century, though the arches and the pendant keystone are close to the crossed arches of jamatoulns which are not seen before the 13th century. Moreover, the grooved roof of the second level is quite similar to that of the Monastery of the Virgins, which is early 13th century. It is therefore difficult to determine a date between the early 11th and the very early 13th century.



605 - ANI CHURCH OF THE SHEPHERD. PLAN.
(Drawing by Fixot after T' Toramanyan.)



606 - ANI CHURCH OF THE SHEPHERD.
NORTH FAÇADE BEFORE THE EARTHQUAKE OF 1966.

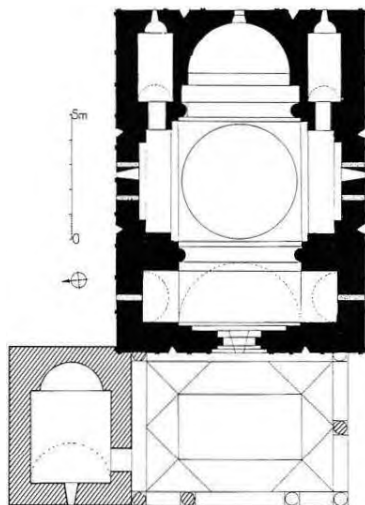
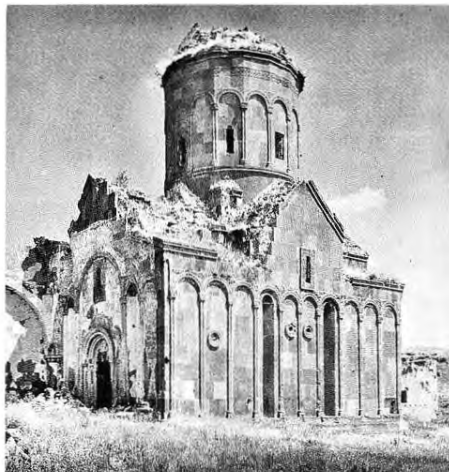
CHURCH OF ST. GREGORY (Surb Grigor) OF TRIGAN HONENC'

This was built east of the city at an angle to the ramparts and the edge of the Axurean valley. A long inscription on the south façade states that it was commissioned by the rich merchant Tigran Honenc', and completed in 1215. As such, it is therefore an interesting testimony to the social history of urban Armenian culture, illustrating the increasing part played by the middle-classes. The general rectangular outlook is rather similar to the cathedral, but the inside is different, and quite common of the time: an open, partitioned cross. There are two-storeyed chambers on either side of the altar-apse. The niches are as usual carved outside, but here they are extremely small and essentially decorative. The drum is cylindrical inside and has sixteen facets outside. St. Gregory has proportions peculiar to this period, quite different from the cathedral: the marked inclination of the gables, the blind arches are narrower and the drum is higher.

The sculpted decorations were executed with great care. The blind arches of the façade and the drum rest on pairs of thin semi-columns. Carvings fill the spandrels, forming a horizontal sculpted band, as had been done in the 7th century at Zuart'noc'. They represent real or imaginary animals set amongst scrolls: eagles, peacocks, cocks, stags, tigers; griffins, dragons and mermaids. The rectangular windows have



607 - ANI CHURCH OF ST. GREGORY OF TIGRAN HONENC'. JAMATOUN.
(Drawing by Ch. Texier.)



609 - ANI CHURCH OF ST. GREGORY OF TIGRAN HONENC. PLAN.
(Drawing by Dupin after J.-M. Thierry.)

frames of complex fretwork and some of the oculi have circular ones. An eagle is sculpted amongst various medallions under the arcature on the west-north western side of the drum. A fretwork band runs round the drum between the top of the blind arches and the cornice, typical of 13th century churches.

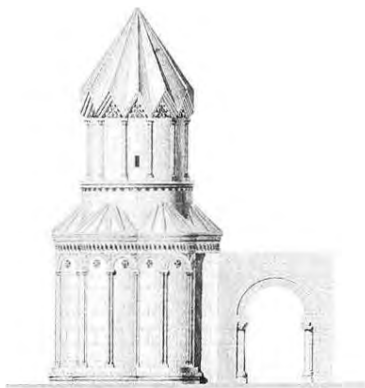
The interior is entirely covered with contemporary wall paintings. A Christ in Glory combined with a Deisis covered the wall of the east apse, with a Communion of the Apostles and a row of bishops at the bottom. An Ascension was painted in the cupola and sixteen prophets on the drum. Busts of the Evangelists within medallions are found on the pendentives. Numerous saints are represented on the walls, as well as scenes from the Life of Christ: an Annunciation either side of the apse, a Nativity, the Entry into Jerusalem and the Death of the Virgin on the south wall, the Pentecost and the Resurrection of Lazarus on the north wall; the Betrayal of Christ, the Crucifixion, the Holy Women at the Sepulcher, the Descent into Limbo and the Apparition to the Holy Marys on the higher part of the west side. The paintings of the west side are particularly interesting because they describe the life of St. Gregory the Enlightener in sixteen scenes and a scene from the life of St. Nino, the female saint who evangelised Georgia. Four *senmurvs* within medallions, evoking motifs found in Sassanid or Moslem weaving are depicted in the northwest embedded supports. According to Mrs. Thierry, the style, the blue backgrounds and the legends belong to Georgian painters whilst the themes reveal the Armenian nationality of the benefactor who commissioned them.

The church is preceded by a severely damaged *jamatoun* originally entirely defined by open arches. The remaining ruins testify that they were abundantly sculpted. It is now not possible to know how the vault and its supports were structured. The porch and the single-naved adjoining chapel on the north side of the *jamatoun* had wall paintings. There are also traces of a bust-length figure of Christ adored by two angels on the tympanum of the west door of the church, under a Deposition and an Entombment of Christ.

MONASTERY OF THE VIRGIN or THE WOMEN'S CONVENT (Kusanac' vank')

This hermitage stands in isolation on a rocky promontory overlooking the river Axurean, at the south end of the city. It comprises a small church preceded by a porch, with a single-naved adjacent chapel – none of them dated. The church has six apses, on a pattern borrowed from the 7th century: they are laid out around a central circle above which stands the cupola, and they rest on a circular base. The exterior pattern is absolutely parallel to the interior pattern, which is rare in Armenian architecture, and this six-naved layout is exceptional as the design of most of the buildings of this period – the 13th century, as we shall see – was based on partitioned crosses. On the exterior of this very small building all the details work together to emphasize its verticality: the six semi-circles have an elegance enhanced by blind arches and have grooved roofs (of which only traces remain) surrounding the high cylinder of the drum. Groups of three fine columns seem to support the gables of the roof, itself shaped like a half-closed umbrella whose angles converging towards the top, accentuate its verticality. Sculpted and refined decorations are used on the arcature and the spandrels, the rectangular window frames of the drum and the triangles formed by the herringbone bottom of the roof. There are a variety of motifs, the main ones being basket-work and pairs of palmettes. The arcature with carved spandrels is so similar to that of St. Gregory of Tigran Honenc' (1215) and the drum with decorated gables of a style so close to the church at Hāiřavank' (1201), that this church dates without any doubt from the early 13th century. An inscription possibly names the benefactor as T. Honenc', the man who also commissioned the church of St. Gregory.

The small *jamatoun* built in front of the church, now in ruins, had an original design reminiscent of St. Gregory's own *jamatoun*: broader than it was tall, it was defined by arches.



610 - ANI CHAPEL OF THE VIRGINS.
(Drawing by Ch. Texier.)



611 • ANI. MONASTERY OF THE VIRGINS. GENERAL VIEW FROM THE NORTHEAST.

THE SO-CALLED GEORGIAN CHURCH

The north wall is all that remains of this church located in the northern part of the city, near the ramparts. It is not dated, but a long inscription in Georgian from Ėtip'an, Catholicos of Georgia and dated 1218, was engraved in the south wall, exhorting the Georgian faithful - and probably also the Armenians and the Chalcedonians - to be more generous, and the priests to show more moderation. The church had a large single-nave with a barrel-vault reinforced by arch bands resting on embedded pilasters. There were three wide, arched and shallow niches in the north and south walls. There was also an underground, vaulted room under the nave, probably a tomb, which suggests the funerary function of the church. Two sculpted groups showing the Annunciation and the Visitation are carved under the niches of the north wall. It can be assumed that the date mentioned in the inscription is close to the date of the building.

THE «BARON'S» PALACE

The so-called Baron's palace was an imposing building still partly extant at the north west corner of the city. The rear of the building, looking towards the Calkoc'ajor valley, is on three levels, whilst the part facing the city has only two. The upper storey, shaped like an irregular trapezoid, seems to have contained the residential and reception rooms. They have doors and carved fireplaces. The lower floor has large, vaulted rooms whose partitions have mostly collapsed. They were perhaps used for storage. To the southeast, towards the city, was a large and sumptuous gate on two levels between two completely plain façades. Each of these levels had a similar structure, characteristic of the 13th century: a frame with an arch well above the door-frame itself, and an almost square frame defining the contour of the half façade. The lower of these two gates has been worked with great care. The area between the two frames is richly inlaid with eight-pointed stars of pink tufa alternating with crosses of grey tufa. Both have very varied and refined carvings with foliage and geometric motifs. The door-frame and the outside frame are also finely and intricately carved. The upper level is plain, with regular diamond shapes in light and dark colours alternately. In the space above the door, between the door frame and the arched frame, black triangles surrounding hexagons form six-pointed stars. The ogee arch of the frame, typical of this period, is taken from Moslem art. This double gate is the most characteristic architectural example of the use of coloured stone mosaics in a variety of shapes and ornamentation in the Armenian architecture of the 13th-14th centuries. This is one more example of the decoration shared between Armenia and the Iranian and Seljukian Moslem world.

The decor is early 13th century, but the identification of the building itself is more problematic, though it is generally accepted that it was a princely residence. If the lower level was indeed used as storage, the building could be, as J.-M. Thierry suggests, the palace of the wealthy merchant Tigran Honenc', whose tomb is nearby.



612 • ANI. "THE BARON'S PALACE". SOUTHEAST FAÇADE. PORTAL.

613 - APARANK', MONASTERY OF THE HOLY CROSS. PLAN.

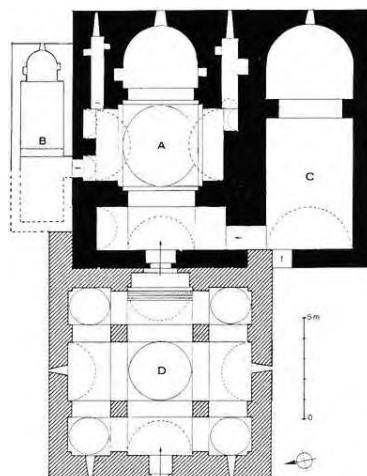
A. Church of the Holy Mother of God, 983.

B. Chapel of the Holy Apostles.

C. Chapel of St. Stephen.

D. Jamatoun, c.1629.

(Drawing by Dupin after J.-M. Thierry.)



APARANK'

The village of Aparank' (Veras in Kurdish) is located in south eastern Turkey, south of Lake Van, not very far from the small city of Bahcesaray, or Müküs, 5, 905 feet above sea level, on the slope of Mount Vankin dag' (Sari xač'). (Bitlis area, Mamfank', or Mija district of the Armenian province of Moxoën, or Mokk'). A parish church is in the center of the village whilst the monastery and its annex buildings are further away towards the northwest.

CHURCH OF ST. JOHN THE BAPTIST' (Surb Yovhannēs Karapet)

In his « History of the Holy Cross of Aparank' », the famous 10th century poet Gregory of Narek relates how abbot Dawit', in building this small church in 950, founded the monastery. It has three apses enclosed within a rectangle, a layout similar to several other 10th century buildings of the Vaspurakan. The church is so small, however, that there is not enough space for the usual corner rooms. Inside, two deep niches of the west side and the pilasters in front of the altar-apse form a plan close to the shape of the 10th century church of St. John of Varagavank' in the Vaspurakan. As is often the case in the Vaspurakan and in the surrounding areas where tufa is not available, the exterior of the building is made of roughly hewn blocks of schist, whilst bricks are used for the interior.

There is an adjacent single-naved chapel along the south wall, with a very deep apse, and its disposition seems to indicate that it predates the church.

MONASTERY OF THE HOLY CROSS (Surb Xaç')

Abbot Dawit's nephew and successor, bishop Step'annos ordered the building of the monastery to shelter a precious reliquary cross brought back from Constantinople and temporarily kept in the church of St. John the Baptist, 150 meters southeast from it. Originally, it included a church, perhaps also a jamatoun, and several chapels containing relics. The monastery was consecrated in 983 in the presence of the Vaspurakan's most prominent dignitaries, as the Moxoen province was then part of the Ardzrunis' kingdom. Gregory of Narek was specially commissioned to write the history of its foundation. The monastery flourished again in the mid-17th century under abbot Simēon. A fountain was added in 1650, an hostelry in 1651 and the village church in 1664. It was probably abandoned in the 19th century as it was turned into a farmhouse by the Kurds in the second half of the 19th century.

The main church, dedicated to the Holy Mother of God (Surb Astuacacin), is built inside as a partitioned, open cross. Its high and harmonious proportions are hidden outside by the progressive rising of the ground. The drum is cylindrical inside and octagonal outside. The building materials are a mixture of relatively well cut stone in some parts of the walls, and bricks in the rest, including the superstructures. The conical roof of the drum may be of a later date since the blind arches decorating it are very similar to the late 13th century church of St. Marian of Aštarak and are also found in Seljukian mausoleums, but they could also be a variation of the ribs which were used in post-Arabic Armenian buildings. The walls were plastered inside, where they were covered with wall-paintings, and also outside, which is rather unusual. Several bands made of a row of bricks laid at an angle decorate the church, a formula used in the brick buildings of Central Asia since the 10th century. The west porch built against the façade is decorated with a stalactite border in the Ottoman style. An inscription states that it was restored in 1629.

Two single-naved annexes, built more or less at the same time, are adjacent to the north (chapel of the Holy Apostles), and the south (church of St. Stephen). A large jamatoun with four interior central pillars was built against the west façade, replacing a 10th century one. This addition probably dates from the 17th century and may have required the rebuilding of the door in 1629.

The fountain, situated to the north of the main complex, bears an inscription dated 1650. It is square and opens widely to the west in a large arch, now partly filled. Two snakes are carved on the arch, and the roof is supported by two diagonal arches.



614 - APARANK', MONASTERY OF THE HOLY CROSS.
CHURCH OF THE HOLY MOTHER OF GOD. SOUTH VIEW.
FOREGROUND: THE CHURCH OF ST. STEPHEN.

THE PARISH CHURCH

Dedicated to the Holy Mother of God, this is dated 1664 in an inscription. Its internal plan is a large cross with four free-standing supports, a lay-out which had nearly disappeared after the High Middle Ages but was used again in the 17th century. Its cupola has no drum, which is unusual. The two sides and the corner rooms have low cupolas, thus making the church look like a jamatoun.

ARAGAC

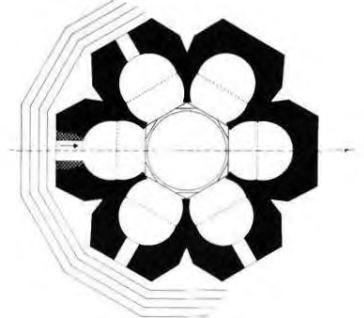
SIX-APSED CHURCH

The church of Aragac (T'alin district of the S.S.R. of Armenia) stands on an arid plateau overlooking the gorge of the river Axurean near the Turkish border. It was not attested before 1976 and is not dated.

Built on a stepped base, six apses surround the circular center. Slightly narrower towards the center, these apses seem to be unusually deep as they are linked by partitions instead of semi-column pilasters, as is the case with the eight-apsed churches of Irind and Zōravār. Each apse has one semi-dome with a second above, in line with the fore-part. A row of six squinches and twelve smaller squinches immediately above them form the transition between the hexagon of the drum and its cupola. Outside, six dihedral niches define the contour of the apses, which then become pentagonal.

The carved decorations were simple, and are nowadays in a poor state. The portal, in the west façade, has collapsed. The thin arches above the window are linear. The drum has a double cornice, which is exceptional. It consists in a band of curved teeth carved in the yellow tufa wall under a very prominent band of small, blind-arched, indentations on a row of trapezoidal points made of darker stone.

Dating from the 6th century (A. Manuē'aryan), this church is closer to the 7th century style of architecture. Inward triangular niches, for example, first appear in St. Hripsimé of Ejmiacin in 618, and the carved decoration is even more telling: the thin arches above the windows, with short horizontals either side are typical of the 7th century. Moreover, the simplicity of the ornamentation and the style of the first cornice, related to that of the church of Bagaran (624-631), tend to confirm an early 7th century dating. The second cornice may have been added shortly afterwards, as was commonplace in the first half of the 7th century, and it was placed higher than the base of the cupola.



615 - ARAGAC, SIX-APSED CHURCH, PLAN.
(Drawing by P. Cuneo after St. Mnac'akanyan.)



617 - ARAGAC, SIX-APSED CHURCH, INTERIOR VIEW OF THE APSES.



616 - ARAGAC, SIX-APSED CHURCH, VIEW FROM THE NORTH.



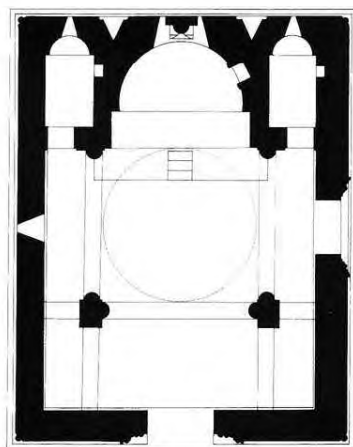
618 - ARENI. CHURCH OF THE HOLY MOTHER OF GOD.
VIEW FROM THE SOUTHWEST.

ARENI

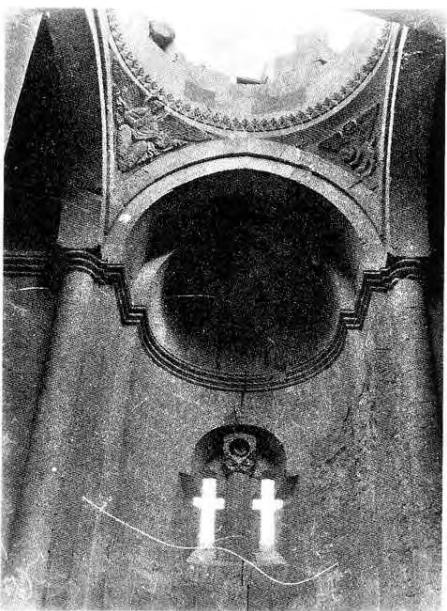
CHURCH OF THE HOLY MOTHER OF GOD (Surb Astuacacin)

This stands on a hill overlooking the village of Areni, formerly Arp'a, on the left bank of the river Arp'a (S.S.R. of Armenia, Elegegnor district, Vayoc'jor area of the Siunia province). The inscription engraved on the west portal states that it was built in 1321 by the architect Momik for the archbishop Yovhannēs Ōrbelean. It is one of several examples which demonstrate how the arts flourished in the Vayoc'jor area during the Mongol occupation. Momik, an architect, a sculptor and a copyist, was one of the most famous artists of medieval Armenia. Arp'a was from the end of the 13th century the principal center of the Ōrbeleans. The ruins a short distance from the church could have been the palace erected there by Tarsayit Ōrbelean, and a large bridge had also been built under his orders between 1265 and 1287. Much damaged during the earthquake of 1840, the church was consolidated in 1967-72.

Rare in Armenia, its style is familiar in Georgia and Byzantium: a cross defined to the west by two free-standing supports, whilst the two eastern supports are integrated into the partitions standing between the apse and the corner rooms, which are only on one unusually high level. The apse is lit by a pair of identical, cruciform windows. The building has a slenderness typical of 13th-14th century Armenian architecture. The drum, which collapsed in 1840, was cylindrical inside, but the exterior was striking: a twenty-four faceted polygon with eight windows and eight pairs of recesses linked by groups of fine columns. The twin windows of the east façade had large frames following its cruciform shape. Stalactites decorate the



619 - ARENI. CHURCH OF THE HOLY MOTHER OF GOD. PLAN.
(Drawing by Fikot after archives in the History Museum of Armenia, Erivan.)



620 - ARENI. CHURCH OF THE HOLY MOTHER OF GOD.
INTERIOR VIEW OF THE ALTAR-APSE AND OF THE EAST PENDENTIVES.

top of the inward triangular niches. On the west and south façades, a thin molding forms a rectangular surround to the door and continues vertically, uninterrupted, to surround the window above. The west door tympanum is defined by a similar molding forming a broken arch, and contains a bas-relief of a Virgin and Child enthroned on a background of foliage. It belongs to a type of iconography frequently found in Armenia, called the « seated guiding Virgin » (or seated Hodegetria, after V. Lazarev). The Areni tympanum seems to have been influenced by the door of the jamatoun at Novarank' d'Amagu, at least twenty years earlier in date. The motif of a small bench covered by a fringed carpet is distorted in this building. Higher on the façade, one of the two medallions decorating the end of the gable contains the carving of a Mongol-type head. Inside, an accentuated impost runs as a band all the way around the building, and a stalactite cornice surrounds the base of the cupola. The spandrels under this cornice are filled with animals symbolising the four Evangelists, each carved in a single block of stone. This theme, used in Byzantine painting, was adopted in a simpler form in several Armenian buildings of the 10th and 13th centuries. These carvings, probably the work of Momik, are quite beautiful. St. Matthew's angel, with its wings spread sideways, is a delicately rendered bas-relief, in which the saint is seated, holding a book and making a gesture of blessing, according to an iconography generally reserved for the representations of Christ.

ARTAZ (in Turkish, Kara kilise)

MONASTERY OF ST. THADDEUS (Surb T'adē)

The monastery is located about 12 1/2 miles south of Maku, on a hillock in the middle of a high plateau through which runs a stream (Iran, Western Azerbaijan province, the Artaz area of the Vaspurakan province). The legendary site of the Apostle Thaddeus's martyrdom in the 1st century, it dates back to the 5th century, became an active scriptorium in the Middle Ages and was restored many times between the 13th and 16th centuries. The present buildings are the combined efforts of the abbot Sahak of Maku in 1680-85 and the abbot Simēon in 1811-20. Restoration works started in 1970. The monastery consists of two adjacent churches, a porch and numerous ancillary rooms lined up against a very large surrounding wall, reinforced by towers. The wall extends to the west to form a large yard used for agricultural activities. There are several chapels on the neighbouring hills.

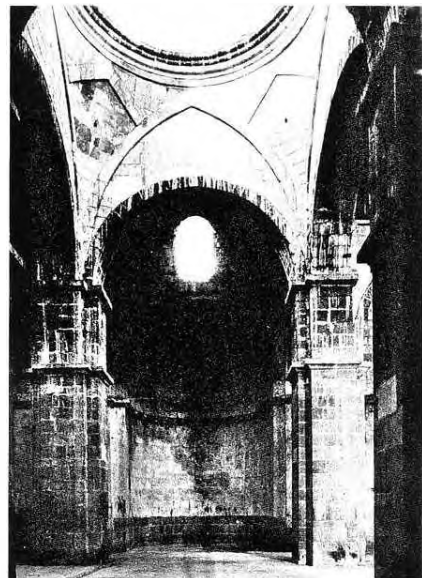
The church is not dated. It is shaped like a partitioned cross – its western part was demolished when the main church was built. The conical roof of the cupola tops a dodecagonal drum resting on pendentives. Oddly, the apse has a groined vault, and a large cross in relief decorates the top of the vault. The building materials are grey tufa mixed with white stone on the carvings of the façades, the roofs and the drum, where they form horizontal bands, a 17th century characteristic. Above a horizontal surrounding band, the centers of the façades are decorated with an interlaced arch. Under this arch, there is a cruciform composition of strong moldings, with interlaced and trefoiled extremities. Typical of the second half of the 17th century, this decoration proves that this building dates from the restoration works of 1680-85. Remnants of pairs of small columns at the base of the façades, however, indicate an older period, most probably going back to the rebuilding of 1329.

The main church, built in 1811-20 in front of this former church, replaced and expanded its west side in contrasting tones of beige. Like the cathedral of Ējmiācin, it has a square lay out with four free-standing supports, but it has three apses instead of the usual four. Moreover, the west apse is reduced to make room for the porch. Resting on cruciform free-standing pillars, the central arches support the cupola and the dodecagonal drum surrounding it externally. A pattern of pointed arches and pendentives in low relief rise above the arches, adding to the support of the upper structure. The roofs have not been built, save the roof of the cupola. The interior is extremely sober, in contrast to the exterior, which is abundantly decorated.

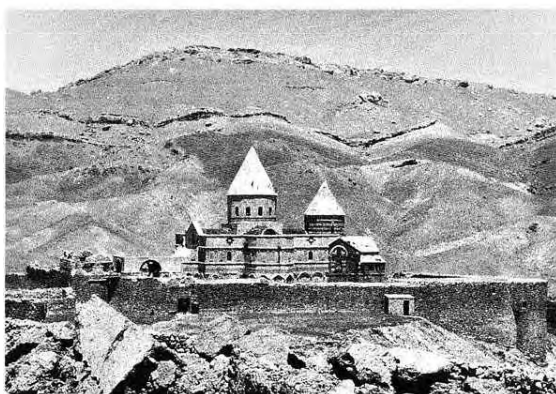
The horizontal decoration of the façades is probably borrowed from Aġtamar. The first level has flat, blind, arched recesses on which are carved saints on horseback, trees of life, crosses, and the Iranian emblem of a rising sun on a sitting lion. These recesses are framed by arches with spandrels filled with carved cherubs. An intricate frieze of hunting scenes, rural scenes, animals fighting on a background of scrolls adorned with real and fantastic animals, flowers, a church and foliage spreading from vases – runs above this level around the façades – a motif frequent in Armenia at the end of the Middle Ages, and also borrowed by Iran from Baroque Europe. Some of the scenes come from Iranian poems such as Firdousi's «Book of the Kings» (fighting warriors), Nizāmi's «Khamseh» (Leyli and Madjnoun), and also from the sculptor Fährad and other Iranian subjects: the deer hunter, the hunter and the bear, or the Caucasian mythological hero Amirani in the dragon's mouth.

Higher up, the second level shows full-length figures, clerics, bishops, archbishops, Moses, St. Gregory and the abbot Simēon, mistakenly dressed as a patriarch, between two horizontal bands and small columns topped by snakes heads. They are all bas-reliefs.

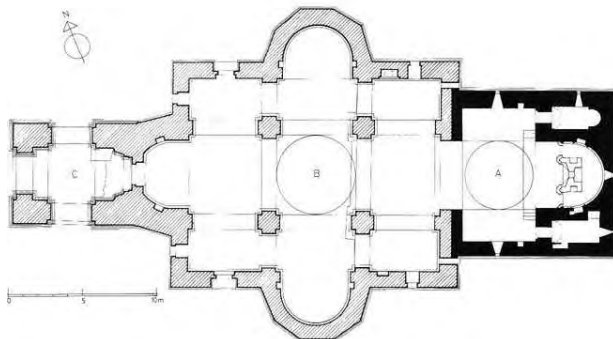
A large gate-tower in front of the church has remained unfinished, with only the first four-pillared level being completed. It is adorned with arches and square recesses in a continuation of the first decorated level of the church.



621 • ARTAZ, ST. THADDEUS, MONASTERY. THE MAIN CHURCH. INTERIOR VIEW.

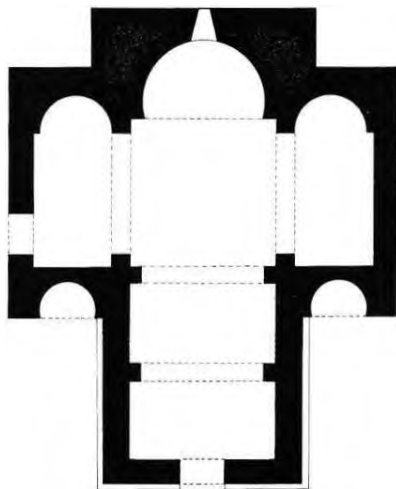


622 • ARTAZ, ST. THADDEUS, MONASTERY. GENERAL VIEW FROM THE SOUTH.



623 • ARTAZ, ST. THADDEUS, MONASTERY. PLAN.

A. East church, 1680-1685.
B. Main church, 1811-1820.
C. Bell-tower.
(Drawing by Fixot after A. Haghazarian.)



625 - ART'IK. CHURCH OF THE HOLY MOTHER OF GOD. PLAN.
(Drawing by Fixot after J. Strzygowski.)



ART'IK

The city of Art'ik, a district town of the S.S.R. of Armenia, is spread over a stepped plateau at the north west foot of Mount Aragac. It has two monuments: the church of the Holy Mother of God and St. Sergius (formerly the Širak area of the Ayrarat province).

CHURCH OF THE HOLY MOTHER OF GOD (Šurb Astuacacin), also called THE SMALL CHURCH OF ART'IK

Undated, and in poor condition, this building has an original ground-plan combining a three-naved and a cruciform lay out. The main space is a nave ending with an apse, with two shorter, parallel, rectangular and adjacent annexes both ending with apses. We do not know if the vaulting was transversal or longitudinal. Some authors (A. Eremyan, N. Tokarskii, P. Cuneo) believe that a cupola was built above the central, square area, but in its present state, it is impossible to be certain. The west annex was reinforced inside by two horseshoe arch bands, of which only one remains. It was surrounded by a portico, as we can see from the horseshoe exedras still extant on the west annex and from a vault springing half way up the west one. The springer of this vault explains the widening of the walls on the lower level of the west annex. The north and west doors have large monolith lintels with a relieving arch above. A cross-lintel is placed above the east window. A coarse decoration of parallel lines and medallions is carved above the west window.

The building is difficult to date, but belongs probably to the pre-Arabic period, perhaps the 5th or 6th century. The large lintels could indeed indicate a date prior to the 7th century. The upper part of the west annex had certainly been restored in the Middle Ages: the building materials of the two levels and a fragment of cornice are different.

CHURCH OF ST. SERGIUS or ST. GEORGE (Šurb Sargis or Šurb Geworg)

The church stands a few meters away to the west of the church of the Holy Mother of God, and is also undated. It has a square, four-apsed structure. The west and south apses are circular inside and pentagonal outside, whilst the outside of the north apse is parallel to the circular interior. The outside of the altar-apse, which is flanked by corner rooms, is a straight wall with two wide dihedral niches. The drum and the cupola – one of the largest in Armenia – have collapsed. It used to rest on eight supports corresponding to the meeting points of the square and the apses, with two rows of squinches in between. These supports are like embedded pilasters.

Only two massive, short, embedded double columns remain either side of the west door. Each pair has a double, cubic capital, characteristic of the 7th century and also used on the columns of the apses. The south door has been rebuilt. Inside, the semi-columns are topped with simple cubic imposts. The exterior decoration consists of arcatures outside the west and south apses, and arches above the windows. They are level with the arcature, which gives an effect of a continuous band. Finally, a cornice juts out at the top of the walls. The arcature and the arches of the west and south sides have a 45° oblique profile like a cornice. The west arcature has a basket-weave pattern, and the south a stylized motive of a horizontal pomegranate tree. These two patterns and the type of molding are also found on the arcatures of the T'alin cathedral (2nd half of the 7th century). The arches of the windows are different on the east and north sides. They are flat bands with a frieze of small horseshoe arches with balls and fleurets. The motives



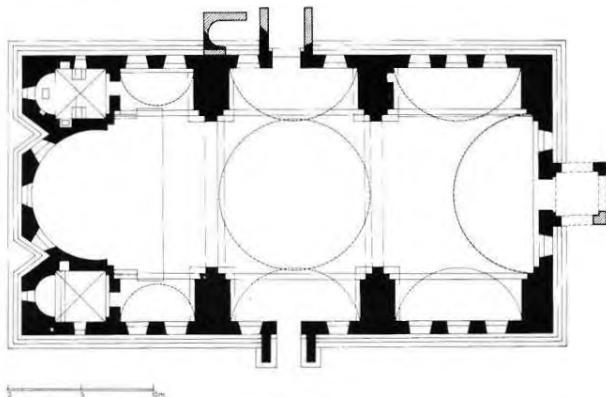
626 - ART'IK. CHURCH OF ST. SERGIUS. VIEW FROM THE SOUTHWEST.

used over the windows are vine leaf scrolls, a double row of grooves and a row of fine triangles. A double column is set under a semicircular recess at the bottom of the two niches of the east façade. Such recesses, also found on several other 7th century buildings, were possibly used for statues, steles or stone crosses. There are traces of a wall painting representing the Apostles and Christ holding a scroll in the altar-apse (L. Durnovo).

The dating can be established by comparison with several other mid-7th century buildings, especially with T'alin cathedral, built after c.660. With a circular outline and no arcature, the north apse is different from the two others, which may be due to restoration works (N. Torkarskii). The decoration of the window and of the cornice, similar to the whole decoration, suggests however a very close dating. The two doors bear traces of a very late restoration.



627 - ĀRUČ. HALL-SHAPED CHURCH WITH AN ARCHAIC CUPOLA. VIEW FROM THE SOUTHEAST.



628 - ĀRUČ. HALL-SHAPED CHURCH WITH AN ARCHAIC CUPOLA. PLAN.
(Drawing by Fisoṛ after archives in the History Museum of Armenia, Erivan.)

ĀRUČ

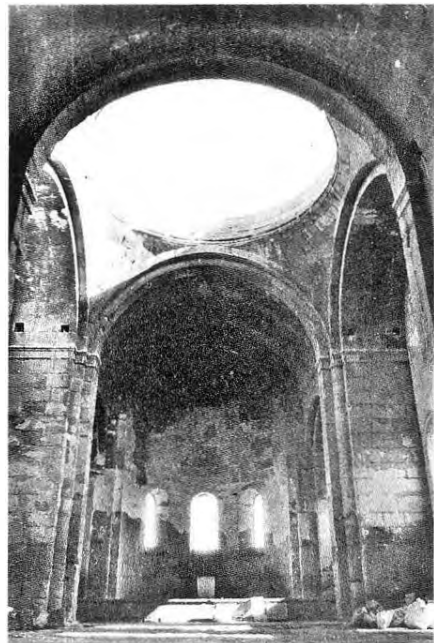
The village of Āruč, or Taliş in Azeri, is located on a rocky plateau at the western foot of Mount Aragac (Astarak district of the S.S.R. of Armenia, Aragacotn area of the Ayrarat province). Attested since the 5th century, in the 7th century it became the residence of Grigor Mamikonean, Governor of Armenia. Historical sources and the study of inscriptions (hepigraphy) tell us that a church and a palace were built c.660-70 by him and his wife Helinē. Āruč became a caravanserai in the Middle Ages and a citadel in the later Middle Ages. The church was consolidated in 1946 and 1958-59, whilst the ruins of the palace were excavated in 1947 and between 1950 and 1952.

« THE OLD BASILICA »

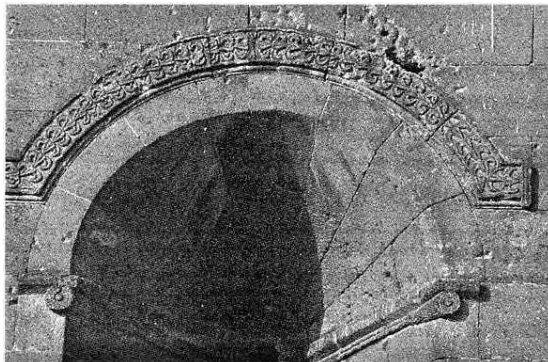
At the beginning of the century, G. Yovsep'ean discovered a capital with acanthus motifs on three sides and a cross set in a medallion on the fourth amongst the remains of an « old basilica » which has now disappeared. The stylized acanthus leaves are very similar to those on the portals imposts at K'asaṭ and Tekor (end of the 5th century). This capital is kept in the Armenian Museum of History in Erivan.

HALL-SHAPED CHURCH WITH ARCHAIC CUPOLA

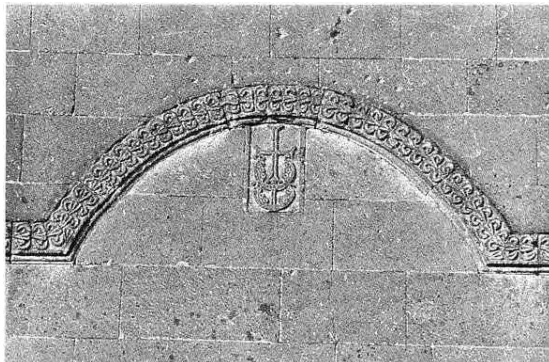
This church (c.660 to 670), one of the largest in Armenia, is an example of a hall with an archaic cupola. It is oblong. The supports of the cupola (tambour and cupola have collapsed) consist of very strong walls perpendicular to the longitudinal walls. The ends of these perpendicular partitions support four large, round arches and the four corresponding large pendentives (first dated example of this kind in Armenia). There are two deep triangular inward niches between the apse and the corner rooms, which leave room for three windows in the apse. Light streams inside from many windows. The greatly protruding portals look like porches, a characteristic feature found amongst several buildings of the second half of the 7th century. The western door was particularly unusual because it had four pillars. The sculpted decoration



629 - ĀRUČ. HALL-SHAPED CHURCH WITH AN ARCHAIC CUPOLA.
INTERIOR VIEW OF THE EAST SIDE.



630 - AṚUĊ. HALL-SHAPED CHURCH WITH AN ARCHAIC CUPOLA.
TOP OF ONE OF THE DIHEDRAL EAST NICHES.



631 - AṚUĊ. HALL-SHAPED CHURCH WITH AN ARCHAIC CUPOLA.
CENTER OF THE EAST FAÇADE.



632 - AṚUĊ. THE PALATINE ROOM. CAPITAL.



633 - AṚUĊ. CARAVANSERAI NORTH PART OF THE LATERAL EAST NAVE.
VIEW FROM THE SOUTHWEST.

is essentially found on the window arches and the cornices. The eastern façade has a more accentuated decoration typical of the second half of the 7th century. A band runs above the two niches, and a third one in the middle is purely decorative, used as it is as a parallel to the band running above the windows of the apse. Some of these arches are slightly rounded. Amongst the carved motifs, we find intersected festoons and bands with zigzags or lozenges which are a variation on sections of the circle from Iranian and Roman antique motifs. The band over the windows of the apse is decorated with vine leaf scrolls; the regularity of the curves and the stereotyped manner in which grapes and leaves alternate, demonstrate the stylisation and the systematic geometry used in the early Middle Ages. A vertical roll is carved along the four angles of the building. The cornice is oblique with basketwork motifs very common from the half of the 7th century onwards. It has horizontal segments at the end of the gables.

There are traces of a contemporary wall painting in the apse. It represented the Tradiusio Legis with a tall, upright Christ holding a scroll and accompanied by the Apostles standing at a lower level. A scroll of acanthus treated in the antique manner decorates the base of the apse. The name Step'annos, perhaps the painter's, is legible on Christ's pedestal.

STELLES

Several fragments of early Christian stèles are preserved inside the church, one of them showing an angel placing a crown on the head of a saint. Another, in poor condition, is erected near the northern façade. A standing Virgin and Child seem to be represented on its very worn north side.

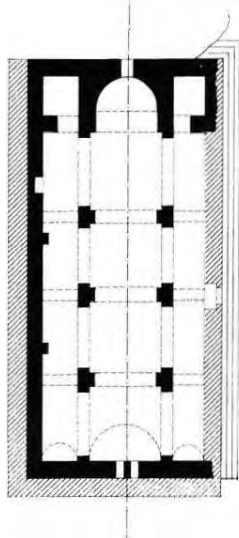
THE PALATINE ROOM SOUTH OF THE CHURCH

The ruins of a complex which was probably Prince Mamikonean's palace, including several rooms, a gallery and a large hall which was probably used for receptions. It had the plan of a basilica, with three pairs of columns defining two square bays in the center. The columns were made of wood and topped by large, stone capitals which supported a wooden roof. The roofs of the two square bays were perhaps copied from the false cupolas of peasant buildings, which were made of cantilevered beams and a central skylight (V. Harut'unyan). Two massive capitals, in situ, have surprisingly large balusters either side of the column, on which are carved a circular palm motif and a rosette (a similar work is kept in Duin). These capitals are of perhaps a popular rather than a classical Ionic origin.

The ruins of a single-naved chapel and of another basilical room lay further east and slightly to the south. The few remains of decorative fragments seem to indicate that they were of an earlier date than the palace and the church.

THE CARAVANSERAI

At the junction of the Aṛuĉ road and the great medieval road linking Tabriz, Duin and Kars, there are the ruins of a three-naved building oriented north to south, which had angles reinforced by round turrets. It was a « mountain » type of caravanserai. The northern part of the side nave is all that remains; it has a barrel vault and low arches opening onto the central nave. The building could perhaps be dated somewhere between the 13th and the 19th centuries.



634 - AŠTARAK. BASILICA CALLED CIRANAWOR. PLAN.
(After P. Cunéo.)



AŠTARAK

Aštarak, a district town of the S.S.R. of Armenia, spreads 3, 700 feet above sea level along the edge of the K'asaj gorge (natural border of the Aragacotn and Kotayk' areas of Ayrarat province). Its numerous buildings testify to the continuous history of this city from the early Christian era to modern times. It was the birthplace of the patriarch Nersēs II (548-557), to whom is attributed the building of the basilica.

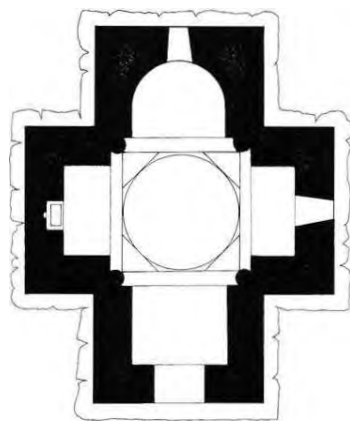
THE BASILICA, also called CIRANAWOR (the color of apricot)

The basilica is located near the edge of the gorge. It is not dated and its outer walls were completely restored at a much later date: the south wall was rebuilt, the east wall was built up, the north and west walls were doubled on the outside. The apse, the south side-aisle (the vault was rebuilt over horseshoe archbands), the north and west walls and the bottom of the north pillars remain from the original building. Three pairs of T-shaped pillars stand between the side walls and the central nave, marking the space of four square bays (as at K'asaj). Inside, the apse is horseshoe shaped. Outside, the back of the corner rooms and of the apse forms a flat wall, as is the case at Ereruk' and Cicefnavank'. Partly restored, the cornice of the façade shows the basilica to be of the « oriental » style: the central nave was not much higher than the lateral naves and their respective barrel-vaults were protected by a single saddle-roof. The vaults, however, do not seem to harmonize with the original plan. The two pilasters of the north wall do not face the pillars, which suggests an earlier plan, probably based on the use of a wooden framework. When the pillars and the vaults were built, pilasters were also added against the angles of the apse and they partly hide the bases of these angles, which have moldings typical of the end of the 5th century, with a groove between two sets of filets, while the moldings of the pillars consist of a uniform succession of toruses producing a vertical profile. This difference also suggests a chronological difference. The imposts of the angles of the apse (which have the same moldings as that of the cornice under the semi-dome) are similar to the imposts of the pillars, attesting a similar date for the top of the apse and the vaults.

Attributed to the patriarch Nersēs, the basilica was probably built in two stages (not including the later restoration work). The perimeter, the northern pilasters and the bottom of the apse, with its angular bases, might date approximately from the end of the 5th century. The alterations involving the pillars, the semi-dome, the twin west window and the upper part might have been undertaken during the 6th century.

CHAPEL OF THE HOLY MOTHER OF GOD (Surb Astuacacin),
also called KARMRAWOR (Red)

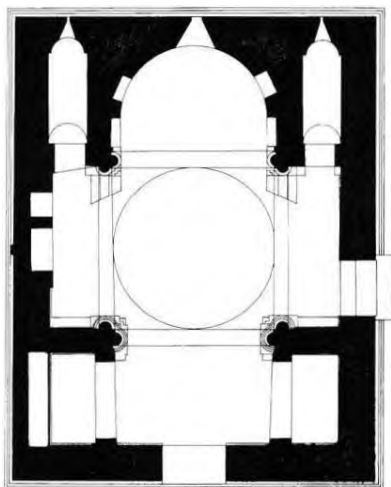
This church belongs to the series of small churches built as free crosses, especially numerous during the later Middle Ages. It has one apse, the only semicircular element of the plan, and a semi-dome above it, the three other arms being rectangular and barrel-vaulted. Four squinches above the central square complete the octagon of the drum and eight small squinches are used between the drum and the cupola. The chapel has retained its original, rib-tiled and rounded roof. The arched bands above the windows are simply decorated with geometric motifs (braids, zigzags of semicircles) and foliage (superposed leaves). The cornice has a profile and is decorated in a style typical of the second half of the 7th century (fretwork on the oblique and braids on the dripstone), except on the drum, where the painted leaves on the festoon are an original feature.



635 - AŠTARAK.
CHAPEL OF THE HOLY MOTHER OF GOD, CALLED KARMRAWOR. PLAN.
(Drawing by Fisor after St. Mnac'akanyan.)



636 - AŠTARAK.
CHAPEL OF THE HOLY MOTHER OF GOD, CALLED KARMRAWOR.
VIEW FROM THE SOUTHEAST.



637 - AŠTARAK. CHURCH OF ST. MARIANA. PLAN.
(Drawing by Finot after archives in the History Museum of Armenia, Erivan.)

The typology, the size and the location of the chapel along a graveyard suggest a funerary function. A line engraved on the walls mentions Dawit' as the benefactor, but there is no date. The architecture and the decoration, however, are from the 7th century, the cornice being more precisely from the second half. The chapel has surrounding walls bearing an inscription dated 1254. An annex adjacent to the west façade was built in the 19th century and demolished in 1960.

CHURCH OF ST. MARIANE (Surb Marianē)

The church is located in the center of the town to the west of the two buildings mentioned above. It is dated 1281, although the inscription refers to a benefaction rather than to the building work itself. It was part of a monastery and an inscription relates the building of an hostelry in 1317, when the surrounding walls were restored. A lantern turret was added above the south arm in 1838. A large, oblong church that remained unfinished, was built against the west façade. St. Mariane is shaped as a very compact, practically square cross within rectangular walls. There is a two-storeyed room either side of the apse and two large niches are built outside the west wall, behind the strong projection of the supporting walls. The svelte proportions are characteristic of the Mongol period. The high drum, cylindrical inside and dodecagonal outside, is topped by an unusually high, dodecagonal roof. The door of the south façade is surprisingly off-centered to the west, while the window is placed in the center of the façade. The rectangular frame of the window, linked to that of the door, has trefoil and quatrefoil symmetrical motifs popular among the 13th century craftsmen, giving the frame the shape of a cross. There is a similar pattern on the east façade, but there it is continued downward by a vertical double rib linked to the horizontal molding running at the bottom of the wall (a trait of Georgian origin, also found on the bell tower at Halbat). The moldings decorating the drum are a variation of the usual blind arches. The whole verticality of the building is furthermore accentuated by thin ribs on the roof, linked by small arches.

THE CHURCH also called SPITAKAWOR (White)

The ruins of a nearly square church with an apse lie very close to the basilica. The remains of a gable at the top of the northern wall seem to indicate that the outside contour of the church was shaped as a cross with, perhaps, a cupola. It dates from the 13th to 14th century.

THE GRAVEYARD AND OTHER BUILDINGS

The graveyard spreading to the north of the chapel of the Holy Mother of God contains many khatchkars from the 13th, 14th and 17th centuries, among which is the Holy Emblem, or « Cak K'ar » (hollowed out stone). Built by the priest T'ovmas in 1268, it is very high with a deep, rectangular niche in its high pedestal, a protruding cross and very detailed decoration.

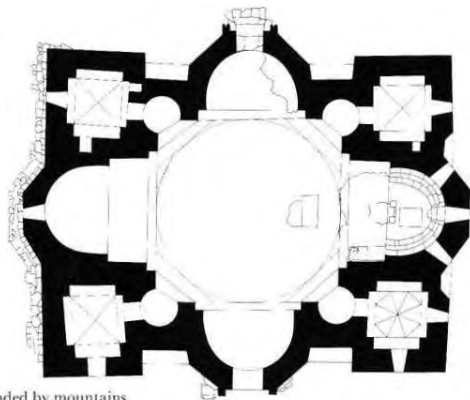
There is also a large, three-arched bridge built in 1664 and a small church called St. John or St. Sergius, rebuilt in 1986 in the 13th century style on the foundations of a nave with a cupola.



638 - AŠTARAK. CHURCH OF ST. MARIANA. VIEW FROM THE EAST.



639 - AŠTARAK. KHATCHKARS. THE CENTRAL ONE, DATED 1184: FLOWERED RING TYPE.



AT'ENI

CHURCH OF ST. SION

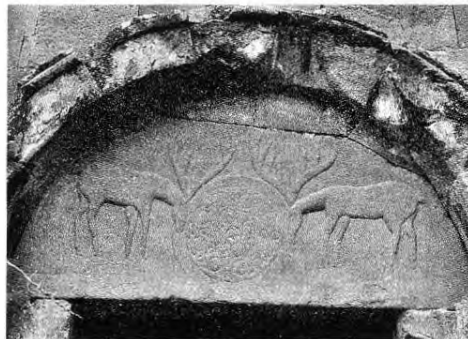
The church is situated 7 1/2 miles to the south of Gori in the leafy Tana valley, surrounded by mountains and near the village of At'eni (a district town of the S.S.R. of Armenia) on a promontory that has been enlarged and flattened. Though not dated, it is an example of the late medieval Transcaucasian art shared by the Georgians and the Armenians. Its architecture and the manner in which the decoration is placed closely link this church to the famous Georgian church of the Holy Cross (Jvari) at Mxeta (end of the 6th century to mid-7th century), while the inscription in Armenian attests that it was built by Armenians: « I, T'odosak, the builder of this holy church. » There are traces of alterations undertaken toward the 10th century, and it was restored between 1976 and 1982. Slightly irregular, the church is a Georgian variation of a plan including four apses, and four niches with corner rooms, common to the two countries. This variation has the peculiarity of having an outside contour more closely related to the inside plan than is customary. The apses protrude and large niches separate them from the corner rooms, which have groined vaults. From the eight niches around the center, a row of four squinches, followed upward by a row of eight small squinches and another row of sixteen small squinches placed rather high in the drum link the main building to the cupola. Outside, the drum has eight facets and a corresponding pyramidal roof.

The abundant decoration has been replaced haphazardly on the façades, but a few elements seem to have remained in their original place, which is also the case for the delicately carved bas-relief decorating the north tympanum and showing two deer drinking from the spring of life. This also applies to the capitals of the jambs on the north doorway. The capital on the right shows a human head between two elongated baskets. The hunting scene carved on the west façade also seems to be in its original position. It shows a mounted huntsman about to shoot an arrow and a group of three roe deer farther ahead. This secular scene seems to be taken from the Sassanid iconography of royal glorification, and the huntsman wears a headdress with the ribbons seen in Sassanid hunting scenes. The style and technique are different from that of the tympanum because the relief is rather more accentuated, with rounded, slightly simplified shapes. Numerous sculpted plaques are embedded in the façades, nearly all of them bearing Armenian lettering. In the apse, five of them are portraits and do not seem to have been displaced. One of them shows Christ standing in the center with a pair of benefactors on either side. One of these holds a model of a church, under the protection of an angel shown head and shoulders, arms and wings extended sideways. These figures are very useful documents for the study of pre-Arabic costume. The very heavy coats have extremely wide sleeves, the trousers and headdresses are Transcaucasian, close to Mede costume. Conversely, the long, straight robes and cloaks like chlamyds, fastened by one or two clasps are reminiscent of Greco-Roman clothing. Here the style is different again. The figures are rounded, in strong relief and carved on a recessed background. They are stiff and the folds of the garments are simplified. Among the plaques, it is worth mentioning one at the top of the north apse showing a man kneeling before a saint; there is a similar scene in the east side of the drum, with the man's name – Grigor Daps – engraved in Armenian. There is a fragment showing a standing Virgin with the Child in the east niche of the north façade. There is a female figure in the west niche of the south façade, and a man kneeling in front of two standing men in the north of the west façade. In the south of the same façade there is a man standing. There are two pairs of men next to each other at the top of the south apse and in the east niche of the south façade. The carvings show a variety of sources and styles, perhaps because they are the work of different artists inspired by different traditions. During alterations carried out toward the 10th century, the original decorations were moved around and carvings brought from other locations were probably incorporated in the building. This could be the case for two plaques showing Samson (for the bas-relief of the semmurv on the north and west façades), of an early style; for high-reliefs of birds (on the east façade), perhaps of a later date, one carrying away its prey. Georgian paintings from the 11th century decorate the interior, including the portraits of the kings of Abkhazie and of Armenia in the north apse.

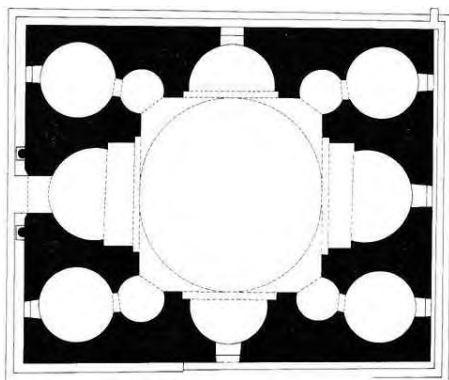
At'eni is not dated, but its typology and its decoration are close to that of Jvari (the themes in the apse). The three windows of the apse, the decoration of the windows and the north portal are from the first half of the 7th century, perhaps c.640. The date of the reliefs of saints and of the secular figures in light green and gray stone (while the church is built in ocher tufa), however, is in doubt (G. Abramishvili, N. Aladashvili, Z. Aleksidze).



641 • AT'ENI CHURCH OF ST. SION.
A DONOR ON THE SOUTH FACE OF THE ALTAR APSE.



642 • AT'ENI CHURCH OF ST. SION. TYMPANUM OF THE NORTH DOOR.



644 - AWAN. CATHEDRAL. PLAN.
(Drawing by Fikot after T. Marut'yan.)



643 - AWAN. CATHEDRAL. VIEW FROM THE SOUTHWEST.

AWAN

Awan was a village and is now the northern suburb of Eriivan, the capital of the S.S.R. of Armenia (the Kotayk' area of Ayarat province). It contains several buildings ranging from the early Christian era to the early Middle Ages. Awan was the seat of a pro-Byzantine Chalcedonian patriarchate at the end of the 6th century.



THE CATHEDRAL

Historical sources link the building of the cathedral to the pontificate of Yovhan Bagaranç'i, proclaimed antipatriarch by the Byzantines between 590 and 591 and driven out of Awan by the Persian counter-offensive of 602 to 603. An inscription in Armenian and Greek and coded in parts was engraved in the east façade (now in the Armenian Museum of History). It alludes perhaps to the patriarch Ezz's adhesion to Chalcedonism in 632 (K. Iafadaryan). Several 13th century Armenian inscriptions engraved on the west façade relate to benefactions, especially from Dawit', the son of the Georgian king Demetre, and mention «minds of a same spirit», which tends to indicate that the church was still used by a Chalcedonian community in the 13th century. It was badly damaged during the earthquake of 1679, and its ruins were reinforced in 1941.

This is the first dated example of a church with four apses and four niches contained within a rectangle. This type of layout responded to a need for interior enlargement and liturgical facilities. Four diagonal and almost cylindrical niches are placed between the apses, creating a radiating configuration but also acting as buttresses and providing an access to the corner rooms, which are cylindrical. The complexity of the interior is hidden behind the thick, rectangular outside walls. The upper structure has collapsed, but we know that the space between the arches of the apses and the pairs of arches in progressive cantilever above the diagonal niches was filled by irregular spherical sections, which are an early form of pendentive (the first known and imperfect attempt at this formula in Armenia). According to several experts, the cupolas above the four corner rooms rose above the level of the roofs alongside the central cupola (T. Toramanyan, T. Marut'yan).

The cathedral is a transitional building between the styles of the 4th and 6th centuries and the golden age of the 7th century. It has many characteristics of the early buildings whilst other details belong to the new style of the 7th century. The portal of the west façade, large and monumental, is a simplified version of the doors of the basilica of Ereruk (6th century). They also have two massive semi-columns supporting an arch upon which rests a gable. A lunette was left open over the lintel to reduce weight, and its dentiled decoration is similar to that of the door of the basilica of Elvard (c. mid-6th century). The door is feather-edged and carved, as in several 7th century churches. This door was narrowed and the lintel was reinforced on the interior with an antique stele in the shape of a fish (visap). Two details also link the windows to the earlier period: their arches are lower than the recessed arches, and they are placed very near the openings. The fragment of cornice on the west façade is the vestige of a pediment – a Hellenistic tradition that disappeared in the 7th century. Conversely, the vertical torus found at the angles of the west façade is a new detail that will be frequently used later on.

There are many sculpted fragments inside the building, including some bases and capitals of steles. Daniel between lions is carved on one of the bases.



645 - AWAN. CHAPEL OF THE HOLY MOTHER OF GOD AND COLUMN.
VIEW FROM THE WEST.

PATRIARCHAL PALACE (?)

Recent excavations at the north of the church have revealed the ruins of a complex that could be the palace of Yovhan. Linked by a corridor to the door of the north apse of the church, the main room was surrounded by small rooms.

The ruins of two early single-naved chapels, modified in the Middle Ages and reinforced in 1968, can be seen on a hill overlooking Awan. Minor commemorative monuments are adjacent to both chapels.

CHAPEL OF THE HOLY MOTHER OF GOD (Surb Astuacacin)

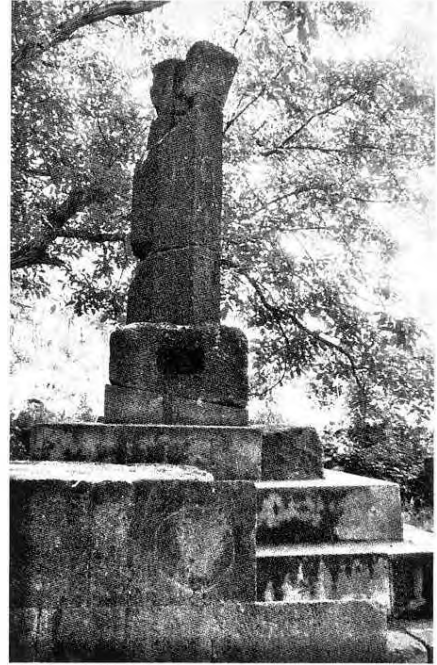
An octagonal column stands on a high pedestal with a cubic base. It is probably an early Christian monument, and was rebuilt in 1873. It is topped by the fragment of a capital in which a recess was carved to take a cross, according to Su. Man'akanyan.

THE CHAPEL OF ST. JOHN (Surb Yovhannēs)

The chapel still has its double lintel, a carving of a cross on the exterior face and three medallions carved on the interior one, and is probably earlier than the 7th century (6th century, according to F. Gandolfo). The step of the bema is decorated with two horizontal birds and an inscription dated 1271. A monument with a khatchkar dated 1297 and two fragments of steles, probably pre-Arabic, stand near the northeast corner of the chapel.

THE CEMETERY

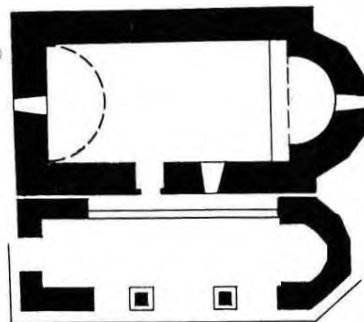
The cemetery contains numerous khatchkars ranging from the 13th to the 18th century. An octagonal commemorative column on a high pedestal and a cubic base stands at the eastern end; it is probably an early Christian monument, and was restored in 1973.



646 - AWAN.
COLUMN NEAR THE CHAPEL OF THE HOLY MOTHER OF GOD.
VIEW FROM THE NORTH.



647 - AWAN. CHAPEL OF ST. JOHN. WEST FAÇADE. LINTEL.



0 5 10m

BAYBURD

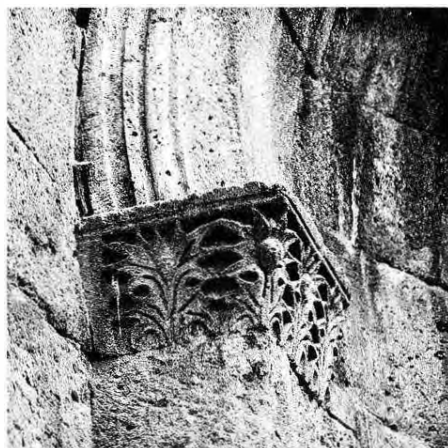
SINGLE-NAVED CHURCH

The church stands in the village of Bayburd, on the right bank of the river Milli, a branch of the river Azat (Artaşat district of the S.S.R. of Armenia; the Ostan Hayoc' area of Ayarat province). The church is not dated and is relatively well preserved except for the eastern part of the vault, which has collapsed, and the southern annex, now in ruins. It is a very simple church with no pilasters or archbands. The outside wall of the apse is pentagonal, which is rather rare but not exceptional. Its only door faces south. Recent clearing works have uncovered the traces of an annex adjacent to the south wall; it also had an apse with a pentagonal exterior wall, and an opening toward the south with three arches.

There are carvings on the lintel, the chancel arch and its imposts. The lintel is made of a single stone, in the center of which is carved a kind of Maltese cross within a circle. This is a relief carving, whereas such decorations are traditionally carved on a recessed background. Inside, the chancel arch has moldings forming an archivolt, with a Maltese cross carved in bas-relief on the archband, a Syrian motif very seldom found in Armenia. The arch rests on imposts carved with stylized, thorny acanthus leaves. As in the Corinthian capitals of the late Imperial period, triangular animal heads (?) are sculpted in the center of the leaves, as well as very long human heads, one of them wearing a conical hat.

These details are useful for dating the church. The cross in a medallion on the lintel is frequently found on Armenian and Syrian buildings of the 5th and 6th centuries, but more unusual in later times. The emphasis put on the apse is peculiar to the oblong churches of the early period. The imposts are close in style to 5th and 6th century capitals, in which the acanthus leaves taken from the Corinthian capitals is simplified, with flat, angular carving (example: the capitals of Tekor, from the end of the 5th century). However, the acanthus here has a depth of carving, a treatment of the surface and curves in the leaves which are close to the antique rendering. All these points suggest a date near the end of the 5th century.

The south annex, the decoration of the lintel, the cross in the center of the chancel arch and the heads on the imposts are original features showing more than many other early Armenian churches the links between the Armenian and the Syrian styles of this period.



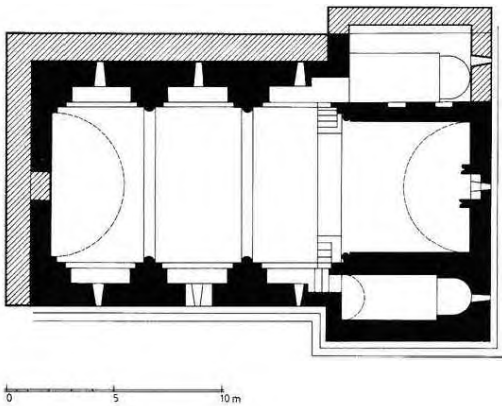
649 - BAYBURD. SINGLE NAVE. NORTH IMPOST OF THE CHANCEL ARCH.



650 - BAYBURD. SINGLE NAVE. SOUTH DOOR.



651 - BAYBURD. SINGLE NAVE. GENERAL VIEW TOWARDS THE APSE.



652 - BIWRAKAN. CHURCH OF ST. JOHN. PLAN.
(Drawing by Fiset after J.-M. Thierry.)



653 - BIWRAKAN.
CHURCH CALLED ARTAWAZIK.
VIEW FROM THE SOUTHWEST.

BIWRAKAN

This village is located nearly 7 1/2 miles northwest of Aštarak, principal district town of the S.S.R. of Armenia, 5, 250 feet above sea level, on the southeastern side of Mount Aragac (Aragacotn area of Ayra-rat province). There are two churches and some khatchkars in the village.

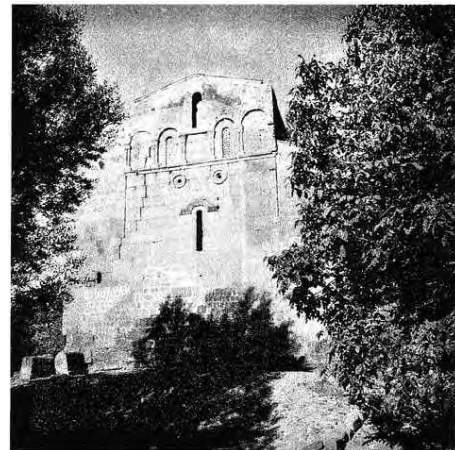
THE CHURCH called ARTAWAZIK

The ruins of this undated church stand about 1 mile east of the village on the flank of a stony ravine; it was destroyed by floods in 1840. It is built as a free cross with a long western side and it has one apse. The apse is narrower than the other parts of the cross. The north eastern corner is filled by a room which seems to be a very early addition. Recent clearing works have established the absence of a symmetrical, southeastern corner room. The remains of two rows of squinches that used to support the drum are still visible near the west façade, and stones from the drum indicate that it was octagonal. The stones are well cut and fitted in important places – the angles, vaults, window frames, the rest being coarsely cut and assembled; there are several traces of restoration. Two elements of the original decoration subsist on the west façade: the arch of the window, with very simple moldings, and the portal, which has a protruding angle resting on two pilasters shaped as a pair of semi-columns. A preserved capital of the jambs has a plain, six straight-sided abacus.

The typology, the use of the squinches, the arch of the window and the shape of the portal strongly suggest that Artawazik dates from the 7th century. It is less plausible to link it to people from the end of the 8th or from the 10th century (J.-M. Thierry and A. Manuē'aryan). The church was altered around the 13th century. This is the date of the tall lantern turret rising above the western side of the church. It has a type of fretwork decoration and capitals with small recesses in the angles, that are characteristic of the 13th and 14th centuries.

CHURCH OF ST. JOHN (Surb Yovhannēs)

Located in the eastern part of the village, the church of St. John dates from the early 10th century, 920 at the latest. It was built by the patriarch John of Draxanakert, a historian and a prominent politician, who personally related the circumstances of the building. It has a large single nave with a barrel-vault resting on archbands. Each of the side walls has three niches alternating with strong pilasters. There is a rectangular sanctuary instead of the traditional apse, which is seldom found in Armenian architecture but is common among Syrian and Nestorian architecture. This sanctuary is flanked by long rooms jutting out of the side walls. From the outside, these protruding walls, which have niches, give the impression of being side aisles. As in the western rooms, they have lean-to roofs lower than the main saddle-roof of the nave. The builders probably wished the church to look like an early Christian, three-naved basilica with compartments jutting out on the eastern side. At a much later period, the north and west walls were doubled from the outside, the northeast room was rebuilt, the height of the building was reduced and the level of the lean-to roofs was altered.



654 - BIWRAKAN. CHURCH OF ST. JOHN. EAST FAÇADE.

This mixture of early Christian styles and of new trends, typical of the post-Arabic renaissance, is also found in the carvings. Inside, they are borrowed from 7th century motifs: basket-weave patterns and the balusters of the capitals of the archbands and of the chancel arch. The chancel arch itself has an archaic frieze of small blind arches. Exceptionally, the windows have decorations on the interior – two thin columns supporting an arch. Reminiscent of the Roman style, this formula is the prototype of window frames of the second half of the 10th century and 11th century. Outside, the east façade was more particularly decorated. Its oculus and blind arches are also taken from the 7th century style. The blind arches, heavy and clumsy, are oddly carved very high on the façade. They are the earliest of the post-Arabic period and the first known to decorate a flat surface. Their capitals have a variation of very stylized carved foliage. Under the blind arches, in the center, between the two symmetrical oculi, there is a plaque carved with palmettes on a festoon, two kinds of chalice between half-palmettes, and a « lyre » motif characteristic of Omayyad art. The south windows have slightly oblique arches decorated with palmette scrolls, a motif in use during the pre-Arabic period, and with a row of vertical horseshoes, which is less frequent. Finally, the east windows are obscured by stone gratings, the only examples of transennas extant in Armenia, except for 7th century traces.

BĴNI

This village is located 8 miles southwest of Hrazdan, main town of the district of the S.S.R. of Armenia, on the right bank of the River Hrazdan (Varaճnunik' area of Ayrarat province). Attested as early as the 5th century, it was given by the Bagratids to the Pahlavids toward the second half of the 10th century. It was Vasak Pahlavid's residence. He elevated BĴni to a bishopric and rebuilt the citadel. His son Grigor, called Magistros, built the church of the Holy Mother of God in 1031, but he had to give this territory over to the Byzantines in 1045.

CHAPEL OF ST. SERGIUS (Surb Sargis)

The chapel is built on a rock at the eastern end of the village. It is not dated and was completely restored in 1970. It is the smallest of the cross-shaped chapels with cupola in Armenia. It is planned as a free cross with an apse. As the arms of the cross are very short, it is strikingly compact. The interior of the drum is octagonal on four squinches and the octagonal conical roof has been remade. There is very little decoration. Only two six-sided pilasters remain of the portal in the west façade. There is a Latin cross ending in two leaves, carved in the center of the lintel. The cornice has been completed from a fragment carved with very small horseshoe motifs.

The typology, the jambs and the cornice allow a dating of roughly the first half of the 7th century. The leafy cross in a rectangular recess in the center of the lintel was common in the 7th century. Its typology, its small proportions and its location next to a graveyard also suggest that the chapel had a funerary or commemorative function.

655 - BĴNI. CHAPEL OF ST. SERGIUS. VIEW FROM THE NORTHWEST.

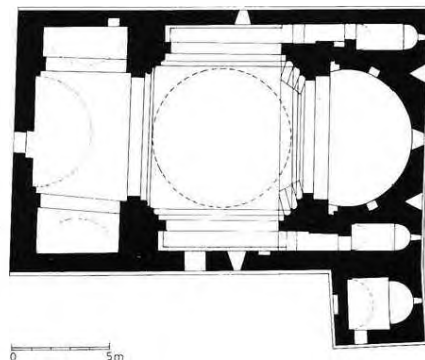


CHURCH OF THE HOLY MOTHER OF GOD (Surb Astuacacin)

Built in 1301, the church became a monastic building and an important center for the production of manuscripts. The patriarch Pīlippos d'Albak ordered its restoration in 1648, and more works were undertaken in 1946 and 1957. The surrounding walls, the towers and the building at the northwest angle date from the 17th century. The church is planned as a large partitioned cross within a rectangular perimeter. The eastern supports of the cupola are continuations of the walls separating the apse from the corner rooms, or sacristies, and they protrude toward the center to the point of giving the apse the shape of a horseshoe. The corridors leading to the sacristies are very narrow. There is a niche in the center of the apse, and a triangular inward niche either side of it, marking the position of the apse. Following the custom in use in large buildings of this period, the supports of the cupola form a bundle, each of them corresponding to the ribs of the horseshoe arches. Pendentives between the arches support the cylindrical drum. The drum has an umbrella-roof, a shape favored by architects working for the Pahlavids, but its thirty-two concertina folds are very narrow and there are no blind arches on the outside of the drum. The western part of the building presents an anomaly: a saddle-roof covers the whole of this part, including the short lateral arms, without emphasizing the cross shape in the elevation. This and the rather steep slope of the roof could be due to the alterations to the superstructure undertaken in 1648. A small stone shelf is found inside, halfway up the walls, which is exceptional. Perhaps it was used to store manuscripts (St. Mnac'akanyan) or maybe icons.

Inside, the sculpted decoration is mostly found on the imposts of the arches. On the eastern side, they are decorated with pairs of symmetrical inverted palmettes; on the western side, rows of circles, which were a common variation of the Ionic balusters at the time. The exterior decoration is very simple. The window frame of the east façade is an arch resting on pairs of semi-columns, while the niches have a shell-shaped squinch and an arched band above them.

There is a single-naved chapel outside the eastern end of the south façade, the west façade of which is filled by a khatchkar. Probably a funerary building, the chapel is topped by a tall lantern-turret and dates from the 13th century. There are several khatchkars from the 11th to the 17th centuries behind the east façade of the apse.



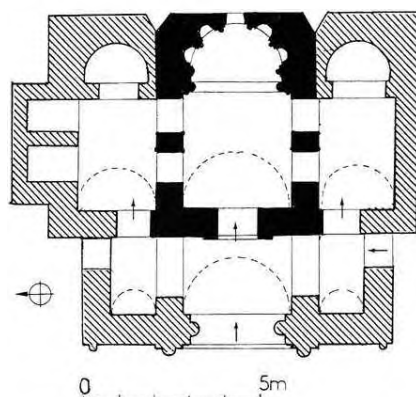
656 - B)NL. CHURCH OF THE HOLY MOTHER OF GOD.
PLAN. (Drawing by Fixot after J.-M. Thierry.)

657 - B)NL.
CHURCH OF THE HOLY MOTHER OF GOD.
SOUTHEAST PART OF THE DRUM.



THE FORT

The ruins of a fort built by the Pahlavids in the 10th-11th centuries are sited on a plateau overlooking the valley and the village. There are remnants of walls facing north, as well as traces of an single-naved church.



BLEN, THE NORAVANK' OF

THE MONASTERY

The monastery is found 2 1/2 miles southeast of the village of Barjavan, on a flat area between two leafy valleys (Goris district of the S.S.R. of Armenia, Blen, or Haband area of Siunia province). This « new Blen monastery » (Blenoy Noravank') should not be confused with Noravank' near Amagu. The historian Step'annos Orbelean and an inscription state that the first buildings – a church, a jamatoun, a portico and a leper hospital – were built in 935-36 by the priest Step'annos. Nothing remains except traces of a wall to the north of a small church of the 11th century, the only building still existing. Three inscriptions engraved on the three doors of the monastery emphasize the part played in the erection of the building by Bishop Yovhannēs of Siunia, who died in 1058. A fourth inscription mentions that, after the bishop's death, the works were interrupted, but resumed in 1062 by Father Giorg with the help of King Grigor of Siunia. The famous Gospel of Eǰmiacin was copied in Novarank' of Blen in 989. The building was cleared in 1950 and restored in 1961-62.

Completed in 1058, the core of the church consists of a barrel-vaulted single nave. There are five niches along the walls of the apse, the central one opening on to the outside. The north and south walls each have a pair of arches forming openings. Symmetrical rooms were added along these walls between 1058 and 1062, with deep, small apses either side of the main apse. A long porch was also built along the west façade. The whole building, covered by a single saddle-roof, had then the aspect of a very short, three-naved basilica. Two niches in the outside of the east wall delimited the three parts of the church. This type of building is unique in Armenian architecture. As for the porch, like a gallery along the west façade, it is related to the jamatouns, which first appeared in Siunian architecture in the 10th century. Its façade is enhanced by blind arches, one on each side of the central door, that have two peculiarities: the slight horseshoe shape of the double-rolled arches, similar to the interior arches of this period; the wall above them is flush with the arches, and therefore cantilevered in relation to the surfaces within the blind arches, which look like recessed niches. This formula is found among the buildings of the Ani school.

Several kinds of carving, characteristic of the 11th century, attest to the influence of this school: the blind arches around the niches of the apse, the wealth of decoration on the north and south arches, and the wide, rectangular frame of the west door. Classical motifs such as egg and dart, and a frieze of swastikas in the antique vein, first used by the Ani school, decorate the entrance of the porch and of the church. Also typical of this period are the capital-imposts with a very large torus akin to a sphere, topped by a large abacus with carvings of pairs of inverted half-palmettes similar to those of the church of the Holy Saviour at Ani and the church of the Holy Mother of God of Bjni. Finally, eight carved plaques are inserted haphazardly in the walls or very near the building. They represent scenes such as the Annunciation, Christ and a female saint, the Holy Women at the Sepulcher, a reduced version of the Ascension, Christ enthroned with a saint. There were perhaps more plaques originally and they were possibly disposed horizontally on the façades of the single-naved church before the addition of the annexes, which were built in 1062 (St. Mnac'akanyan). There is a distinct affinity with the carved decorations of Ajt'amar, but a century's difference, however, has altered the style. There are two different tendencies. One, the strongest, is characterized by a rather linear carving, with large heads and the stylized folds of the garments, as in the Annunciation. It is a style belonging to the early Christian Armenian tradition, and it is closer to the illuminations of the Gospel of Eǰmiacin. In the other, more fluid tendency, the faces are better rendered, the drapes are more flowing, and the style closer to Byzantium, as in the Holy Women at the Sepulcher, especially the figure of the angel.

This building was probably a princely chapel, part of the summer residence of the ruler of Siunia, which would explain the unusual typology and decorations (St. Mnac'akanyan).



659 • BLEN, NORAVANK' OF. SCULPTED PLAQUE.



C'ALAC K'AR

THE MONASTERY

This building is located 6 miles northeast of the village of Ejegis (S.S.R. of Armenia, Ejegnajor district, Vayoc'jor area of Siunia province). It consists of two groups about 650 feet apart. An historical record establishes that the western group was built during the reign of King Abas Bagratid (929-953). According to historical and written sources, the eastern group was built in 1041 by Father Vardik. The Vasakean princes of Siunia, whose seat was at Ejegis and whose main fortress of Smbataberd was very close, may have contributed to the extension of the monastery in the 11th century (S. Barxudaryan). The monastery is known to have been occupied until the 15th century.

WESTERN GROUP

The religious buildings are built along the eastern side of the rectangular surrounding walls and are part of them. The church of St. John (Surb Yovhannēs), at the southern end, is single-naved with a pair of pilasters; its vault has collapsed. The south side has a deep niche and two corner rooms. The door bears the date 989. There was an elongated single-naved chapel slightly south of the church.

The second church, probably dedicated to the Holy Mother of God, fills the northeast corner. It has four apses within rectangular walls and small, irregular corner rooms. The east apse is surprisingly long. The cupola has caved in. A square room and a kind of gallery were built against the south wall.

A long, single-naved jamatoun was built against the western side of the church, with five deep niches on the interior of the side walls.

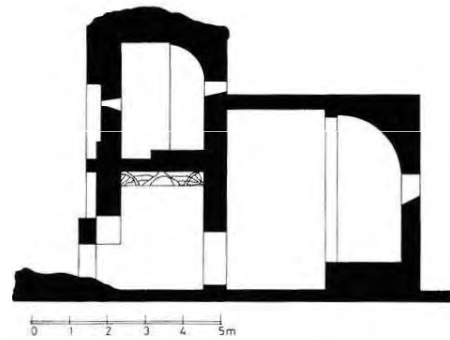
A corridor leading to the doorway in the surrounding walls fills the eastern section of the space between the church of St. John and the church of the Holy Mother of God. While most of the masonry is coarse, the slightly pointed vault of this corridor is made of carefully cut basalt blocks. The inscriptions scattered on the walls indicate a date posterior to the other buildings. The earliest one mentions the restoration of the church of the Holy Mother of God in 1222. This group has no decorations.

THE EASTERN GROUP

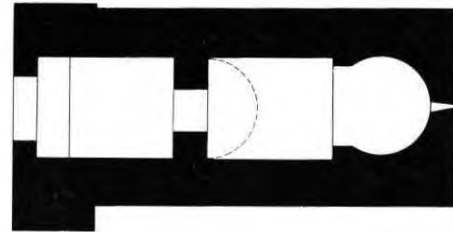
It includes two buildings.

The church of St. John the Baptist (Surb Yovhannēs Karapet) is planned as a partitioned cross within rectangular walls, and it has a horseshoe apse. The cylindrical drum is topped by a conical roof, which is damaged. The stones are carefully fitted and carvings abound. Inside, there were vase motifs on the step of the bema. Outside, the south portal has a wide, rectangular frame and a protruding horizontal band in the style of the Ani school, but with simpler patterns. The windows have very wide frames carved with rows of spheres, fretwork and a frieze of swastikas. There are two animals (frequently used motifs in medieval Armenia) (princely emblems?) sculpted in rounded and stylized high relief on the façades: a long-winged eagle holding a small quadruped in its claws was on the south façade, but has fallen down; a lion attacking an ox is represented on the north façade.

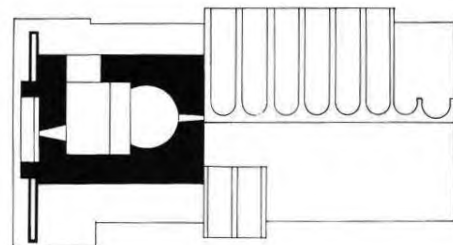
A second building was erected at the same time by Father Vardik « for the salvation of his soul » a few feet east of the church. It is the church of St. Signus (?) (Surb Nšan), and it has an unusual layout: a single-naved chapel preceded by a lower room, itself topped by a tiny room with an apse. This room being shaped as an oratory above a burial vault, it had most probably a funerary use (St. Mnac'akanyan). Two khatchkars of the same period stand on the strong horizontal base of the west façade and flank a central, double-arched niche. The khatchkars are of the type called « with belts and bouquets » (J.-M. Thierry), which emerged in the 11th century: two belts start under the flowered base, and rise into a leafy bouquet.



661 - C'ALAC K'AR, MONASTERY, EAST GROUP.
CHAPEL OF THE HOLY SEAL. LONGITUDINAL SECTION.
(Drawing by Fixot after St. Mnac'akanyan.)



662 - C'ALAC K'AR, MONASTERY, EAST GROUP.
CHAPEL OF THE HOLY SEAL. PLAN OF THE LOWER LEVEL.
(Drawing by Fixot after St. Mnac'akanyan.)



663 - C'ALAC K'AR, MONASTERY, EAST GROUP.
CHAPEL OF THE HOLY SEAL. PLAN OF THE UPPER LEVEL.
(Drawing by Fixot after St. Mnac'akanyan.)



665 - C'ALAC K'AR, MONASTERY,
EAST GROUP.
CHAPEL OF THE HOLY SEAL.
VIEW FROM THE NORTHWEST.



664 - C'ALAC K'AR, MONASTERY,
EAST GROUP.
CHURCH OF ST. JOHN THE BAPTIST.
VIEW FROM THE NORTHEAST.

666 - ÇENGELİ SINGLE-APSED, CRUCIFORM CHURCH. VIEW FROM THE SOUTHEAST.



ÇENGELİ

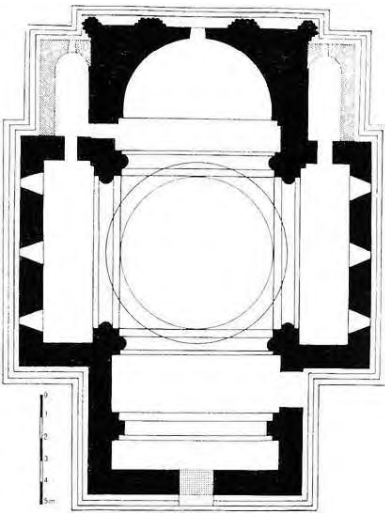
THE CRUCIFORM, SINGLE-APSE CHURCH

The church stands in the center of the village of Çengelli (formerly Çanlı), 6,900 feet above sea level, on a flat area along the southern flanks of the Ala dağ, not far from the left bank of the River Arax. It is in the Kağızman territory (Turkey, Kars district, Gabelank area of Ayrarat province). The church has two Georgian inscriptions. One on the west tympanum, which seems to be dated 1362, mentions the old name of the site: Lenamori (P. Muradyan has suggested Eñewnamor as an Armenian reconstruction of the name). The other inscription, engraved under the south cornice, names the builders or restorers: Malako, Zviada and Ruben. These inscriptions do not allow us to date the church but they attest that it was attended by a Georgian (or Armenian-Chalcedonian?) congregation. The village also had several khatchkars dating from the 10th to the 13th century, bearing Armenian inscriptions.

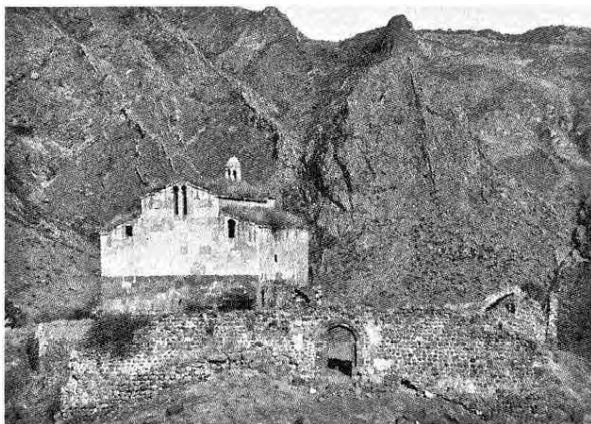
The church is shaped as a free-standing cross with a single apse and a cupola, and is built on a three-stepped base; the eastern corner rooms are later additions. The west side is rather deep, with a vault consolidated by an archband. Semi-columns supporting slightly pointed arches and squinches filling the pendentives support the drum. The tall drum is exceptional in that it has an internal cylinder with six niches whose junctions rest on the short, free-standing columns. This arrangement creates a kind of gallery recessed into the cupola. Triangular inward niches are carved into the exterior of the drum, between the windows. The roof of the cupola, tiled in 7th century fashion, was not quite conical.

The interior sculpted decoration consists mainly of rows of balusters on the capitals. A corbel to the northeast was of symmetrical foliage and a snake devouring a bunch of grapes. There are also two shell-shaped squinches and a twisted cornice at the foot of the drum. Outside, blind arches of flat bands decorate the drum and the east façade. The wall surface around and above the façade arches is more cantilevered than on the buildings of the Ani school. The small columns of the blind arches are topped with capitals decorated with spheres. For the edge of the tympanum, the frame of the west window, and the top and bottom cornices of the drum two carved motifs have been used: a twisted fringe and a frieze of palmettes with concentric grooves.

The dating of the church is based on its architecture and decoration. The outline in the shape of a cross, borrowed from 7th century layouts, was often chosen for the large churches of the Iberized area of Tao-Clardjetie (Tayk), particularly at the beginning of the 11th century. The composite supports are akin to Armenian architecture of this period. Some of the decorative patterns are found in 10th and 11th century Armenian examples and in Georgian examples from the first half of the 11th century, but most of them were used in Tao-Clardjetie (especially the grooved palmettes). Çengeli and the church of İksan, restored in 1032, also have this in common. The church could, therefore, plausibly be dated from the first half of the 11th century.



667 - ÇENGELİ CRUCIFORM, SINGLE-APSE CHURCH. PLAN.
(After Kalgin and J.-M. Thierry.)



668 - CICEŘNAVANK'. BASILICA. GENERAL VIEW FROM THE SOUTHWEST.

CICEŘNAVANK'

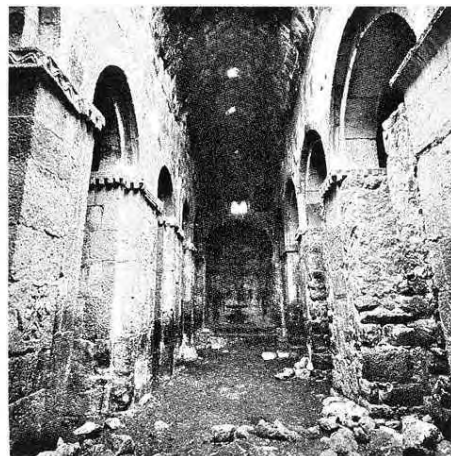
THE BASILICA

This building is located on a hill overlooking the Azeri village of Kösalar, on the border of the S.S.R. of Armenia (S.S.R. of Azerbaidjan, Laçin district, Ajağhç area of Siunia province). It is not dated, but it has been attested in historical sources since the 9th century. It was part of a monastery (Ciceřnavank' means Monastery of the Swallow), and there remain vestiges of walls and buildings. An inscription mentions the restoration of the surrounding walls in 1613 and another inscription, which has now disappeared, related the restoration in 1779 of the basilica and of the lantern turret standing on the eastern part of the roof. The basilica is reasonably well preserved, though it has lost part of the vault.

It is planned as three compact naves with two corner rooms surrounded by the quadrangular outline of the chevet, (which relates it to Čiranawor at Aštarak and the Georgian basilicas of Tbilisi and Urbnisi). Both the apse and the chancel arch are horseshoe shaped. The three naves are partitioned by two rows of four pillars, which were originally square but were later widened to reinforce the structure. Most of the arches between the pillars, whether horseshoe or pointed, are doubled. A row of seven pillars is set against the north wall, linked by horseshoe wall arches. Because of this addition, the vault of the north nave is shaped like a quarter of a cylinder. Greater attention was given to the south façade, which is pierced by three doors, while there are none in the west wall. Ciceřnavank' is built in the « Hellenistic » style, with a central nave higher than the side naves, and a central saddle-roof which is therefore higher than the lateral lean-to roofs. There are clerestories pierced high on the walls of the naves. Because of the height of the central vault, underlined by its fragmented profile, it was possible to add something unusual above the apse: a three-arched gallery.

The basilica was built in several stages. The rectangular outline, with its base of grey basalt, could belong to the first stage, and so could the lintel of the two south doors, which are in the same stone and have carvings of crosses in medallions. They belong to a style of Armenian lintel not found before the 5th century nor after the end of the 6th century. Yellow felstone has been used in the second stage for the upper part of the walls and the area around the apse. The abnormal thickness of the walls in this area and of the east façade, as well as the different materials used, seems to indicate that the apse, the gallery above it, the pilasters each side of it and the corner rooms are additions to the lower part of the outside wall. The arches of the windows in the upper walls seem to belong to this phase of building. Close to the openings, and cantilevered, these arches belong to the style of the 5th and 6th centuries. The third phase probably corresponds to the addition of the pillars and the north pilasters. The fact that the walls of the nave cover the extremities of the gallery indicates that the present vaulted, three-naved structure was built after the apse. The consolidation of the pillars and of the arches between them was probably undertaken soon after. This stage is difficult to date because the capitals of the pillars display a troubling ambiguity of style: the molding of these thick bands is atypical and, moreover, their decoration is puzzling, as they seem to be mid-way between the early Christian and medieval styles.

In short, a first basilica was probably built in the 5th to 6th century. There is nothing to attest pre-Christian foundation, as certain experts have claimed (M.S. Hasrat'yan). The upper part of the outside walls, the area around the apse and the overall plan seem to date from approximately the 6th century. As for the alteration of the interior structure, it cannot be dated more precisely than between the end of the 6th century and the beginning of the 10th century.



669 - CICEŘNAVANK'. BASILICA. INTERIOR VIEW TOWARDS THE APSE.

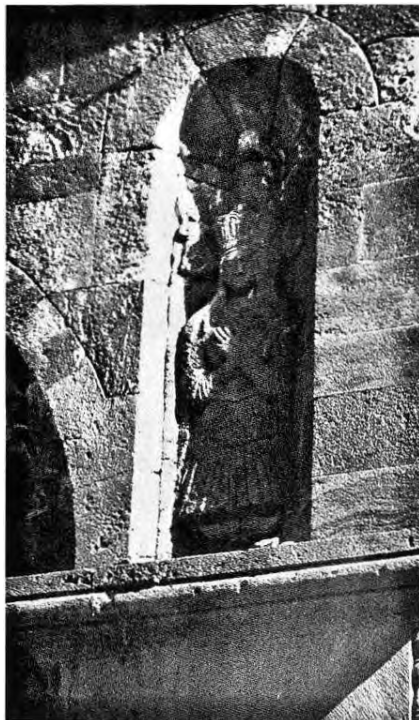
C'ĬNA

THE CHURCH OF THE HOLY MOTHER OF GOD (Surb Astuacacin)

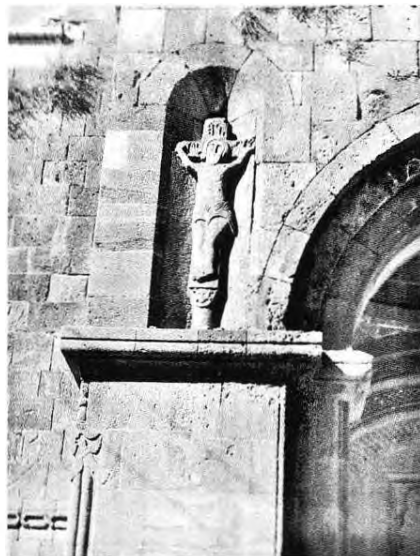
The village of C'Ĭna, or Çananab in Azeri, spreads over the two banks of the river C'Ĭna, tributary of the river Arax, in the Ordubad district (S.S.R. of Azerbaidjan, A.R. of Naxičevan; GoĬt area of Vaspurakan province, and of Siunia province after the 10th century). The church is attested from the beginning of the 14th century, and the colophons mention three churches, including that of the monastery of the Holy Mother of God. Nothing remains of the monastery but this church, which seems to date from 1683 according to an inscription on the west door lintel, and was built on the site of an earlier building which has been restored several times (A. Ayvazyan). This was a rather active center in the production of manuscripts.

The church is planned as a cross with four cruciform pillars within rectangular outer walls. The interior wall of the apse is heptagonal. Inside, the apse is flanked by two plain, two-storeyed corner rooms. The drum has twelve facets and a conical roof. The church is built in grey basalt and red tufa, which links this church to similar local buildings of the same period, especially those of Agulis. A gate tower was built in front of the south door, with four pillars at ground level and two eight-pillared rotundas above, topped by a very peaked umbrella roof – a style which differs from the usual structures of this period. Two pilasters each side of the west door indicate the existence of another gate tower, which has since disappeared.

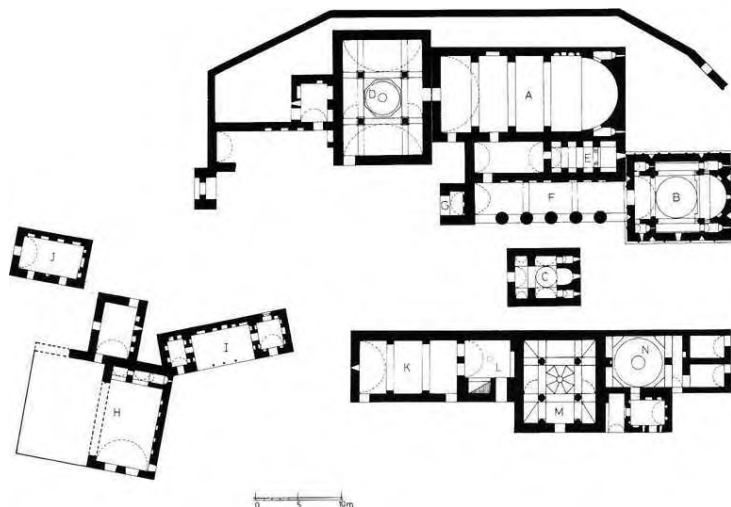
Following a decorative pattern favored during the 13th and 14th centuries, a «Seljukian chain» (fretwork with two wide stems and angular links) runs around the whole building, linking the moldings around the window- and door-frames. The decoration of the doors is typical of the 17th century: a tall, arched frame with fretwork, a twisted fringe and a band of stalactites in the Ottoman style frame the door, edged by two wide bands, which also frame a carved figured plaque above the door. A seated Virgin and Child, crowned by two angels, is carved above the west door: the plaque bears an inscription dated 1743. The Apostles Peter and Paul holding a cross together are represented above the south door. Above all, the decoration of the tower is the most striking. Its south side has a pilaster on each side of the church door, and a niche above. There is a crowned female figure in the right niche – most probably the Virgin – hands crossed over her chest and Her crown held by a small angel on the left. In the left niche is a Christ on the cross. A single nail pierces the feet, which are not crossed as in the Western tradition but parallel, as in the khatchkars «Amenap'rkic'» of the last third of the 13th century and the tympanum of Noravank' (late 13th century). These modelled sculptures are reminiscent of the high-reliefs found on the east gables of some medieval Armenian churches and also of the sculptures decorating the drum at Ganjasar (13th century). Sculptures in niches were common in Europe, with which contacts were numerous at the time, but were also known in columnaded recesses in 7th century Armenia. The inside of the church was decorated with wall paintings, a frequent occurrence in the 17th century, but they have now vanished.



670 - C'ĬNA. CHURCH OF THE HOLY MOTHER OF GOD.
SOUTH FAÇADE OF THE BELL-TOWER. RIGHT-SIDE NICHE.



671 - C'ĬNA. CHURCH OF THE HOLY MOTHER OF GOD.
SOUTH FAÇADE OF THE BELL-TOWER. LEFT-SIDE NICHE.



672 - DADIVANK'. MONASTERY. GENERAL PLAN.
 A. Large single-naïve church, 12th-13th century.
 B. Main church. Cathedral, 1214.
 C. Small church with Prince Hasan's khatchkar, late 12th century.
 D. Jamatoun, 1224.
 E. Single-naïve church, 13th century.
 F. Gallery, 13th century.
 G. Bell-tower, 13th century.
 H. Palace, 13th century.
 I. Hatched, 13th century.
 J. Living quarters, 13th century.
 K. Refectory, 13th century.
 L. Kitchen, 13th century.
 M. "Tavaz" (banqueting hall), 13th century.
 N. Library, 13th century.
 (Drawing by Fioot after M. Hasrat'yan.)

DADIVANK'

THE MONASTERY

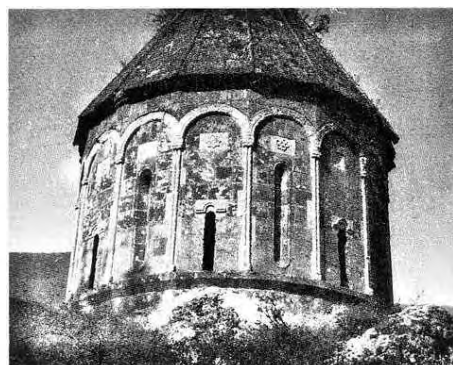
The monastery of St. Dadē (Dadivank'), or Kut'avank', is situated west of the village of Çarektar, in S.S.R. of Azerbaidjan. (Kelbağar district, Berdajor area of Arc'ax province, called Verin Xaç'en in the 12th and 13th centuries). It was built on a flat surface on the south side of Mount Kamış dağ, overlooking the left bank of the River Terter (T'art'ar, or Trtu, in Armenian). Demolished by the Seljuks around 1145, the monastery was restored shortly afterwards. One of the largest and most complete monasteries in Armenia, the homogeneity of its style and the dating of some of the buildings show that the complex was built over several decades between the end of the 12th century and the first half of the 13th century. It was then the spiritual and temporal residence of the Vaxt'angean princes, whose descendants are called Jalalean. The monastery enjoyed a second flourishing period in the 15th and 16th centuries. The complex includes about twenty buildings, still in rather good condition, forming three groups according to ground relief and their respective functions. The religious buildings form the principal group, built on a flat area separated from the slope of the mountain by a surrounding wall to the north and west. Two-storeyed buildings, mainly residential, form the second group, located on a lower southwestern level. A third group, a row of ancillary buildings, was built nearby, to the south.

THE RELIGIOUS BUILDINGS

This group includes three churches, a jamatoun (ante-chapel) and several other buildings.

The large single-naïve church to the north of the group is not dated and its walls, the only part still existing, have been stopped at the same level – was it ever completed? Two small corner rooms flank the apse and three pairs of pilasters would have supported archbands. The masonry is coarse. There are niches in the side walls, one of them decorated with stalactites in the Seljukian style. This building would date from the end of the 12th century or from the 13th century, if we presume that it was part of the original building work. Typological similarities with the church of K'obayr (12th or 13th century) do not yield any more information.

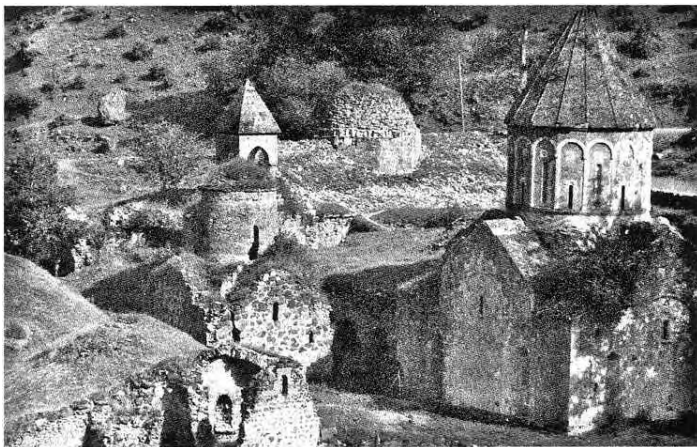
The main church «Kat'olikē» is found to the southeast of the incomplete church, and it is the most important building of the group. The long inscription engraved in the south wall relates the circumstances of its erection in 1214: «According to the will of Almighty God [...] I, Arzu Xat'un, Christ's humble servant, daughter of the great K'urd, prince of princes, and wife of Vaxt'ang, of royal blood [...], have built this holy cathedral on the burial place of my husband and sons – Hasan, my first-born, and Grigor, who prematurely died.» The church is planned as a compact cross within rectangular outer walls, and it has four two-storeyed corner rooms with small apses. The drum has fourteen exterior facets and a pyramidal roof. Its cylindrical interior is supported by three-rolled arches and pendentives. Unlike the other building, the stones of the main church are carefully cut and fitted. The brick-red tufa mixed with white stones bring lovely tones to the outside, which is quite abundantly decorated. There are blind arches on the façades and on the drum, where they are carved in white stone. The west and north rectangular door frames have refined fretwork. Two carved rosettes are placed outside an archivolt framing the



673 - DADIVANK'. MONASTERY. DRUM OF THE MAIN CHURCH.



674 - DADIVANK'. MONASTERY. MAIN CHURCH. SOUTH FAÇADE. THE SONS OF ARZU XAT'UN. DONORS.



676 - DADIVANK', MONASTERY. MAIN CHURCH.
SOUTH WING. ST. NICHOLAS.

tympanium originally decorated with head-to-tail triangles. Two bearded benefactors holding a high-relief model of the church are sculpted on the south and east gables. On the south facade, they might represent Arzu Xat'un's sons and on the east her husband facing a saint (to whom the church is dedicated?). The interior walls were covered with frescoes, of which only two subjects are at present identifiable: the enthronement of St. Nicholas on the south wall, and the martyrdom of St. Stephen on the north wall. These paintings, which are certainly Armenian and contemporary with the building of the church, are an original adaptation, refined and linear, of Greek or Georgian models.

The small, undated church standing between the group of religious buildings and the ancillary buildings is built in a rustic style, with a cupola. It is shaped as a cross and its high drum, slightly narrower towards the top, is partly made of bricks. It shelters a khatchkar dated 1182 from an inscription stating that Prince Hasan, son of Vaxt'ang, has bequeathed his possessions to his sons and has retired to Dadivank' as a monk.

An inscription states that the jamatoun in front of the large single-naved church was built in 1224 by the Father Superior Tēr Grigoris (III), from the Vaxt'angean family. Much wider than it is long, it belongs essentially to the four pillars A1 type, but it has ogee arches and a cupola with the usual skylight, but also a real drum resting on a hybrid disposition of squinches and pendentives, which is not the normal structure of a jamatoun. A richly sculpted door links the jamatoun to the church; it has a wide, rectangular frame with complex geometric and foliage patterns that runs near an arch above the tympanum, carved with stalactites. The tympanum is itself decorated with top-and-tail triangles similar to the main west and north doors.

There are other buildings, probably erected before the mid-13th century, among the group of religious buildings:

An interesting single-naved church with a plain sanctuary and a high vault supported by three arch-bands, posterior to the main church and extended westward by a jamatoun.

A gallery with five columns on the south facade, supported by the building behind it, an inscription dates it 1241.

A bell tower west of the gallery, in a rustic style contrasting with the two splendid khatchkars embedded in its walls. They are very similar in style, one of them being dated 1283. The other is probably contemporary.

THE RESIDENTIAL GROUP

This consists of a two-storeyed building which is assumed to be the palace of the Jalalean princes. The upper floor contained a reception room, apartments and a terrace. The lower floor was used as a cellar. There is a hostelry with a roof terrace.

There is a house at the west end of the group, it could be the Father Superior's residence.

THE ANCILLARY GROUP

This buildings include a refectory, vaulted and supported by two arch-bands; a kitchen linked to it at the back; and a large room with four pillars and a cupola, built, according to an inscription, by the Father Superior Tēr Grigoris II in 1211. It is called a « tačar », the equivalent of a festivity hall (M. Hasrat'yan), and its structure is reminiscent of the jamatoun dated 1224. Finally, there is a library with a pyramidal cupola with skylight resting on arches which fill the angles of the square base, a type of construction close to that of the library at Sanahin. Another small, adjacent room was probably the manuscript-production room (scriptorium) (M. Hasrat'yan).



677 - DADIVANK', MONASTERY. JAMATOUN DATED 1224.
INTERIOR VIEW OF THE CUPOLA.

DARASAMB

THE MONASTERY OF ST. STEPHEN PROTOMARTYR (Surb Step'annos Naxavkay)

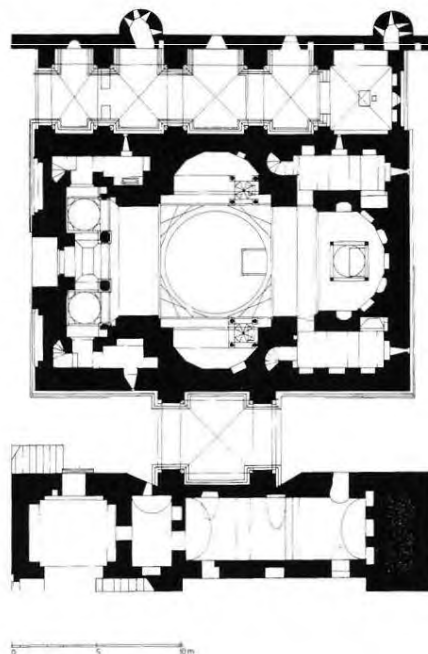
The monastery is located 1 3/4 miles from the abandoned village of Darasamb, on a flat area along the slope of an arid mountain (Iran, north west border of Azerbaijan province, Çuarş-fot area of Vapurakan province). There is mention of this monastery in historical sources from the 10th century onwards, but the present buildings are from the 16th to the 19th century. Started at the end of the 16th century, the main church was rebuilt (« founded », according to an inscription) in 1643-1655 by Bishop Yakob de Julfa, later patriarch. There are documented restorations dated 1691 and from the beginning of the 18th century. The west façade was completed in 1704 and the bell tower was built in 1720. The church was restored and decorated with wall paintings in 1826-27. The bell tower was restored in 1854 and 1879, while the roofs of the church were remade in 1865-66. The monastery has been abandoned since 1917, when it was seriously vandalized. Work to consolidate the structure was undertaken in the 1970s.

The complex is surrounded by a strong, quadrangular wall with round towers built on the outside. Inside the wall are two courtyards linked by a building. The main church is in the center of the north courtyard, flanked by a gallery facing north and a bell tower facing south. The numerous ancillary buildings are on the higher ground of the south courtyard. They have a coarse masonry, while the religious buildings have a carefully assembled facing of ocher and brown limestone.

The main church (1655) is planned as a cross with three apses within rectangular outside walls, an outdated plan for this period. The interior walls of the apses have seven facets, and the altar-apse is flanked by two two-storeyed corner rooms. The west side is extended by two niches. It also has a gallery and two-storeyed corner rooms built in the supports on each side, exceptional features in Armenia. The slightly ogee arches, (the recesses in the semi-domes), on the pendentives and at the base of the cupola show Iranian influence. The drum has niches in the interior, sixteen facets outside and an umbrella-roof. The large amount of carvings is typical of the large, late medieval buildings. A Seljukian band runs around the building and, higher up, an original variation of blind arches. The whole width of the west façade is taken up by a composition including a central niche with stalactites in the seljukian style above the door, and two side niches. The east and north façades each have a trefoil window framed in fretwork. There is a carved plaque representing the Virgin and Child with two imploring benefactors above the window, in the center of the south façade. Carved plaques are embedded in every gable: a Crucifixion to the west, an Annunciation to the south, a Resurrection to the north and a Stoning of St. Stephen to the east. The drum has a decoration close to that of the Ejmiacin cathedral (1627), but it is more elaborate. Fretwork blind arches rest on the carved dragons' heads of the impostes above small twisted columns. A carved plaque is embedded under every arch. They show the busts of the twelve Apostles; a prophetic vision of God among the living, under the west arch; St. John the Baptist, to the east; the Mother of God, to the north; St. Gregory the Enlightener to the south. There are seraphim above the spandrels. Finally, there is a cross on each of the upper folds of the umbrella-roof and a human or animal head in the lower folds. The interior was plastered in 1826 and decorated with several paintings of cherubs and foliage motifs.

The second church. Six pairs of pilasters were erected to support a vault and the flat roof of a gallery between the north façade of the main church and the surrounding wall. Two transverse walls turned it into a church, dedicated to Saints Peter and Paul.

The bell tower (c.1720, and 1824) has a structure common at this period; three levels, two of them being canopies on four columns, topped by an octagonal rotunda.



679 - DARASAMB. ST. STEPHEN PROTOMARTYR. MONASTERY.
WEST FAÇADE OF THE MAIN CHURCH. PORTAL.



680 - DARASAMB. ST. STEPHEN PROTOMARTYR. MONASTERY.
GENERAL VIEW FROM THE NORTH.

DUIN



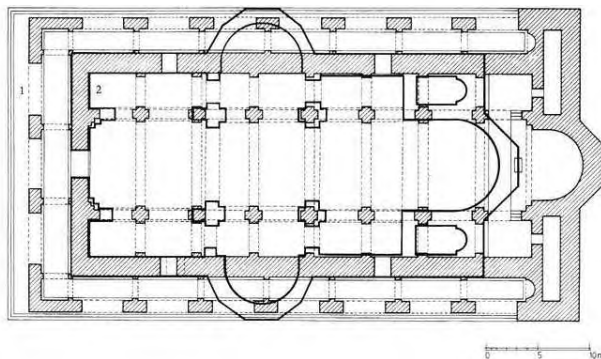
681 - DUIN. TOP OF A STELE. CAPITAL AND CROSS. 6TH, 7TH CENTURY.
(History Museum of Armenia, Yerevan.)

The ruins of this city lay at the northeast end of the Ayrarat valley, near Artasat (district town of the S.S.R. of Armenia, Ostan Hayoc' area of Ayrarat province). The city was founded by King Xosrov II (332-338), who wanted to move his capital from Artasat to Duin. It also became in 461 the seat of the Patriarchate, formerly in Ejmiacin. It remained the provincial capital under Arab occupation, and it is estimated that about 100,000 people inhabited the city. Weakened by competition from Ani since the 10th century, it was abandoned in 1236 after the Mongol invasion. Duin was one of the main commercial and craft centers (ceramics) of medieval Armenia.

The fort and the palace, whose main hall had the plan of a basilica with four pairs of columns, were built on the hill overlooking the city, which spread at the foot of the hill beyond fortified walls and a ditch. The main buildings, including the cathedral and the Patriarchal palace, were in the south west central area surrounded by a fortified wall, but they were destroyed by an earthquake in 893.

CATHEDRAL OF ST. GREGORY (Surb Grigor)

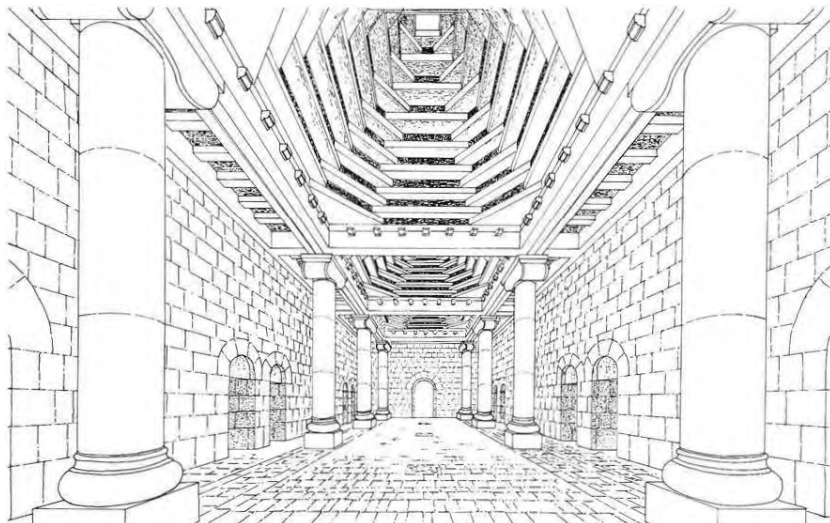
Historical sources allow the cathedral a date between 450 and 485. Prince Vardan Mamikonean ordered the building of a church in 450, which was perhaps the very first cathedral. The Patriarch Giwt moved to Duin in 461 and stayed until 471: the cathedral was probably built within these ten years. Prince Vahan Mamikonean also commissioned some building works in 484-485, probably additions and restorations. Excavations have uncovered a three-naved basilica with two rows of seven pillars. The outside wall of the apse had five sides, two of them enclosed by the symmetrical, transversal corner rooms (as in Ejmiacin, Ezeruk and Tekor). A gallery surrounded the north, west and south walls. Both the corner rooms and the gallery are most probably additions, though the thin interior walls of the corner rooms seem to indicate that the additions were originally planned, and they could have been part of Prince Vahan Mamikonean's building works. The porches are in fact mentioned in a statement dated 485. The largest in Armenia, the cathedral is strikingly long. We do not know anything about the roofing. Only one pilaster base, in situ, remains of the original decoration; it has a torus and an interrupted band. It is a variation without scotia (concave molding) on Armenian bases of the 5th and 6th centuries, with moldings slightly receding upwards.



682 - DUIN. CATHEDRAL OF ST. GREGORY. SUPERPOSED PLANS.
1: the 5th century basilica.
2: the 7th century three-apsed cross within rectangular walls.
(Drawing by Fixot after A. Sahinyan.)

SECOND CATHEDRAL OF ST. GREGORY

Demolished in 572 by the Persians, the first cathedral was replaced on the same site at the time of Prince Smbat Bagratuni and of the Patriarch Abraham, and it was completed by the Patriarch Komitas, therefore between 607 and 628. The new layout had a cross outline with three apses, using the original rectangular exterior walls. Thus the north, east and south apses come out of the walls - the three-faceted altar-apse and the two five-faceted side apses (a similar layout was used several decades later at T'alin). The cathedral retained the shape of the altar-apse and it was slightly shorter on the east side of the altar-apse. It had only four pillars in the center to support the cupola. Very little remains of the second cathedral and of its decoration. We only know that there was a mosaic representing the Virgin and Child in the altar-apse.



683 - DUIN. PATRIARCHAL PALACE: MAIN ROOM, RECONSTITUTION.
(Drawing by Fikret after O. Khalpakhchian.)

THE PATRIARCHAL PALACE (2)

Excavations undertaken north of the cathedral have revealed the foundations of a large building thought to be the patriarchal palace. It had in its center a basilical room with four pairs of columns supporting the beams which divided the central nave into three square spaces. The roof and the columns were made of wood, with large stone capitals. We believe that each of the spans of the central nave had a false wooden cupola with a skylight at the top (« erdik », in the style of the « hazaraşen » peasant houses (V. Harut'unyan) – as in the palace of Añuē (7th century). One of the surviving capitals is nearly identical to one of the two remaining from Añuē, with a scrolled palm instead of a plain scroll on the large balusters. Typical of the secular architecture, this type of capital seems to be of local rather than Ionic origin. Conversely, the bases of the columns have Attic moldings certainly deriving from the antique style, and they are practically identical to the bases in the apse at Zuart'noe'.

This palace does not seem to be the building attested to in the 5th and 6th centuries. It is so similar to buildings at Zuart'noe' (c.650) and Añuē (c.670) that it rather belongs to the 7th century. It seems that it was probably rebuilt by the Patriarch Nersēs II, in charge of the Zuart'noe' complex, immediately after damage inflicted by the Arabic raid of 640 (St. Mnac'akanyan).

SINGLE-NAVED BUILDING (Martyrion of St. Iazdbuzib?)

According to the historian and Patriarch Jean de Drassanakert (10th century), the Patriarch Nersēs Bagrewandē'i (548-557) commissioned, near the cathedral, the building of a martyrion dedicated to the Christian Persian Iazdbuzib, immediately after his martyrdom in 553. Ruins of a rather large single-naved building have been discovered east of the palace. It had very thick walls and a vault supported by three archbands resting on three pairs of pilasters. A plain rectangular room was adjacent to and parallel to the north wall. We do not know if there was a porch along the rest of the north façade.

It is generally accepted that this single-naved building is the martyrion, although textual references seem to locate it east of the cathedral (St. Mnac'akanyan).

PRE-ARABIC SCULPTURES FOUND ON THE SITE

There is the left side of a lintel carved in its center with a Latin cross, slightly wider at the four extremities, and a thick vine stock starting from the base of the cross. Two figures – probably women – are carved among the leaves, and are picking the grapes. This symbolical motif, often used in early Christian art, is taken from the classical theme of grape-picking putti. It is mostly an engraving on a nearly flat background. It dates very probably from the 5th to 6th century and is sometimes hypothetically thought to come from the first cathedral.

Another fragment is a small capital (from a commemorative stele?). The only decorated side shows the seated Virgin and Child in a medallion. The primitive craftsmanship of this high-relief can be dated from the 6th to 7th centuries.

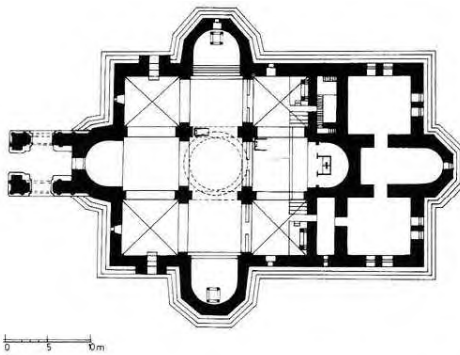


684 - DUIN. CAPITAL OF A STELE: THEOTOKOS. 6TH-7TH CENTURY.
(History Museum of Armenia, Eritvan.)

There is a fragment (of a base or of the capital of a stele?). On one of the two partly preserved sides, the bust of Christ in a medallion replaces the top branch of a flowery cross; two forms resembling human arms hang from under this branch. An angel is on the right branch, and there was probably a symmetrical angel on the left. This kind of motif is common in early Christian art (Y. Christe). There was a mounted saint crushing a snake (?) on the other side, which is almost destroyed. The carving is in strong relief and is very stylized, especially on the wide-eyed face. This fragment is probably from the 6th to 7th century.

Capitals said to be from « Surb Sargis »: wrongly attributed to the church of St. Sergius built in Duin c.640 at an unknown location, these two capitals were probably at the top of commemorative columns. The first one has two leafy balusters above compact basket-work, and it differs from the composite Armeno-Ionic capitals (as in Zuart'noc', c.650) because a fretwork of rosettes is used instead of scrolls. The second capital is even more original, having net-work instead of the foliage of the balusters. The palms carved between the medallions are also found on the capital from the palace. In spite of their unusual composition, these capitals can be dated to the 7th century.

There is also a large stone cross, an independent work, not a part of a stele or a commemorative column. It is the only specimen entirely preserved of this type of carving, which was limited but constant throughout the Middle Ages, in the pre-Arabic period.



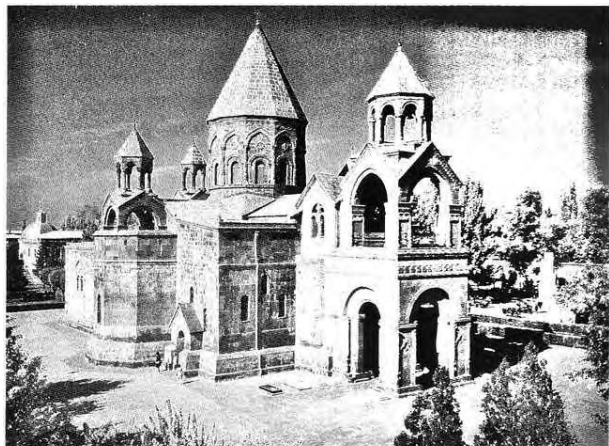
685 - EĴMIACIN. CATHEDRAL. PLAN WITH LATER ADDITIONS.
(Drawing by Fixot after O. Khalpakhchian.)

EĴMIACIN

Ejmiacin, principal district town of the S.S.R. of Armenia, is located in the Ayrarat valley (Aragacotn area of Ayrarat province). Since it was fortified in the 2nd century B.C. by King Vafaršak, the town was called Vafaršapat until 1945, and at present it bears the name of the cathedral. Eĵmiacin was the seat of the Patriarch of All the Armenians from the beginning of its Christian era until 461, and again in 1441.

THE CATHEDRAL

Historical sources date the foundation of the cathedral at the very beginning of the 4th century. The name Eĵmiacin (the Descent of the Only Son), refers to St. Gregory's vision of a terrifying man pointing at the site on which the cathedral should be erected. It was demolished by the Persians in 364, restored at the time of the Patriarchs Nersēs (353-373) and Sahak (387-428), turned for a while into a Mazdean temple of fire, and entirely rebuilt around 484-85 by Prince Vahan Mamikonean. The Patriarchs Komitas (615-628) and Nersēs III (641-662) ordered restoration works. Its present appearance is mainly due to works undertaken in the 17th century, notably by the Patriarch P'lippos d'Aĵbak (1633-1655). The central cupola was built in 1627, the west bell tower in 1653-58 and the small lanterns above the apses in 1683. The interior was painted in the 18th century. Finally, a building to house the cultural objects was added in continuation of the east façade in 1869, and is at present converted into a museum.



686 - EĴMIACIN. CATHEDRAL. GENERAL VIEW FROM THE NORTHWEST.

Without this addition, the plan is a four-apsed square with four central free-standing columns and an altar canopy. The five-faceted north and south apses protrude from the outside walls, and the four apses are slightly horseshoe shaped in the interior. The altar-apse is flanked by two rectangular, corner rooms, lengthwise parallel to the east wall. The five facets of the west apse are partly hidden by the masonry of the adjacent lantern tower. The original plan of the cathedral is debatable, and excavations undertaken in 1955, 1956 and 1959 haven't been decisive. Two levels of older bases have been found under the existing pillars and a narrower altar-apse under the present one. The bases of the lower level are cruciform, but they only have moldings on the side facing the central area, and the branch facing the exterior is shorter. A. Sahinyan, in charge of the excavations, thought that the pillars resting on these bases were T-shaped, as is the case in most Armenian basilicas of the early centuries, and that the first cathedral was in fact a basilica. According to another theory, these cruciform pillars were meant to support a cupola in the center of a square building (A. Khatchatrian), thus providing an appropriate interpretation of St. Gregory's vision: « And on the four columns, upon their crosses, fused arches of wonder, and upon them I saw a vaulted building in the shape of a cupola made out of clouds [...] » This first strata can be dated to the 4th or early 5th century from the moldings of the bases, whose upwards narrowing is very close to the antique style.

The upper bases are cruciform, with nearly vertical moldings around their four faces. The bases of the apse pilasters have a similar profile. Some of them have moldings vaguely reminiscent of the Attic style, with a torus each side of a groove. Excavations and rebuilding have also revealed consistent building work in the lower parts of the walls and apses, while the masonry of the pillars and arches was similar to that of the upper bases. Consequently, the whole of the present structure stems from a fundamental rebuilding of the cathedral. The bases, typical of the 5th and 6th centuries, date indeed from the time of this reconstruction, attested to in 484-85. The size of the pillars indicates that they were intended to support a stone cupola. Works carried out in the 7th century were probably repairs, and when the historian Sebeos mentioned that the Patriarch Komitas « cleared the wood cover [...] and] built a stone cover, » he was most probably referring to the restoration of the roofs.

The north façade has retained some old, disparate details. The archivolt of the altar-apse window and part of the bracketed cornice on the eastern part of the wall are reminiscent of the church of Bagawan (631-39). Two engraved plaques with Greek inscriptions, reused in the same wall, seem to be of a much earlier period. One represents St. Thecla in front of a seated St. Paul and the other a cross in a medallion, with two doves on the sides. Remnants of gables at the end of the north façade are enigmatic elements as to the original shape of the roof.

All the superstructures are of a later period. The drum rests on reticulated pendentives, an Iranian influence of this period (1627). Outside, abundant carvings decorate the drum, with blind, ogee arches in fretwork resting on twisted columns; the bust of an Apostle in a medallion is placed on the wall between the blind arches and the arches of the windows. The tall gate tower, built in 1653-58 by architects from Xizan, is one of the best examples of its kind: two four-pillared canopies, one on top of the other, surmounted by an eight-columned rotunda. There are twisted columns with snakes' heads among a sumptuous decoration contrasting with the austere outlook of the cathedral. The portrait of Anton Ç'elepî (Çelebi), a rich merchant from Constantinople who financed the building work, is carved on the small north lantern, one of the three erected above the apses by the Patriarch Eliazar in 1683. Inside, the vaults and the cupolas have decorative paintings – mainly foliage patterns of Iranian inspiration, which were executed in several stages by the Yovnat'aneans during the 18th century and were restored in 1955-56.

SINGLE-NAVED CHURCH

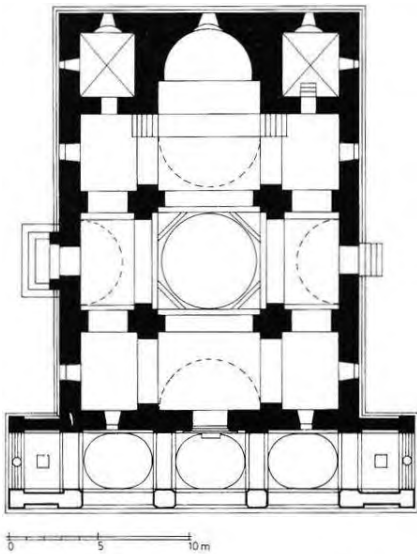
The ruins of a single-naved church with a vaulted arch supported by an archband resting on a pair of pilasters stand in the eastern part of the town, near the church of Šoĵakat'. The remains of a small apse on the east end of the south façade may indicate that it was a porch. The moldings on the bases of the angles of the apse have a perfectly vertical profile, which starts to extend oddly upwards. There are very stylized foliage patterns carved on the bases of the pilasters. Their style, close to the bases of the churches of Tekor (end of the 5th century) and Ezeruk' (about the first half of the 6th century), date the church from the 5th to the 6th century.



687 - EĴMIACIN. CATHEDRAL. BELL-TOWER.



688 - EĴMIACIN. CATHEDRAL. DRUM.



689 - E]MIACIN. CHURCH OF ST. GAYANE. PLAN.
(Drawing by Fisoxt after O. Khalpakhchian.)

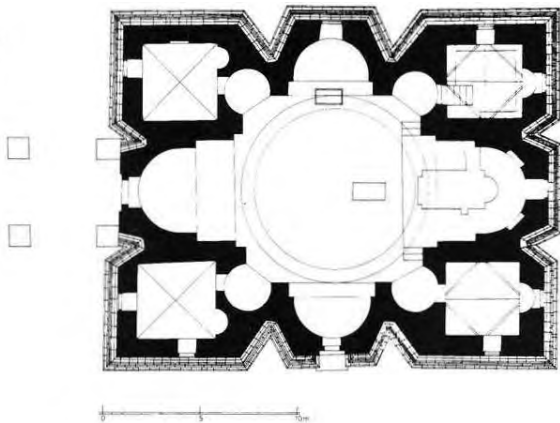
THE CHURCH OF ST. GAYANE (Surb Gayanē)

This church is situated a few hundred yards southeast of the cathedral on the spot where, according to tradition, St. Gayane was martyred at the very beginning of the 4th century. The crypt, extant under the apse, was most probably the underground part of the saint's martyrion, rebuilt by the Patriarch Sahak at the end of the 4th century or early in the 5th century (this chamber was restored in the 17th century). According to historians' testimony, the church was commissioned by the Patriarch Ezr (630-641). It is in good condition and was comprehensively restored by the Patriarch P'ilippos in 1652. Some more works were undertaken in 1960-62 and in 1976-80. Part of the walls and the roof were rebuilt in 1652, when their slope was accentuated. The strong, gabled porches were also rebuilt. In 1683 Patriarch Efiazar ordered the building of a porch-gallery along the west façade as a mausoleum for the clergy. Two lateral, symmetrical additions contribute to give the porch a greater width than the church itself.

The church is shaped as a cross within a rectangular perimeter, with four free-standing pillars – a plan used for several other 7th century churches. Deriving from the architecture of the basilicas, the apse is flanked by two corner rooms. The main interior surface of the church is nearly square, independent of the apse and the two rooms (outside, this eastern side is actually lower than the rest of the building). Consequently, the cupola, which is above the center of the main space, is off-center to the west. The four barrel vaults meet at the central square, where they stop at the pillars with a sharp edge in an inward triangular groove corresponding to the springers of the arches. There are four squinches and eight small squinches between the central square and the circular base of the drum.

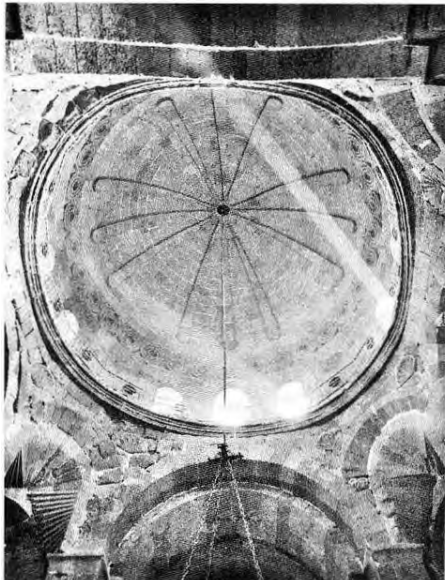
The exterior decoration is concentrated on the feather edges of the doors and the window arches. It is quite varied but mainly geometrical and linear. There are a few foliage patterns, carefully rendered: the vine scroll on the central window of the west façade, and a festoon with fleurets and palmettes on the north door. The row of hearts along the south door is taken from Sassanid patterns while the sinusoidal grooves of the central window are Greco-Roman.

690 - E]MIACIN. CHURCH OF ST. HRIPSIME. PLAN.
(Drawing by Fisoxt after A. Eremjan.)

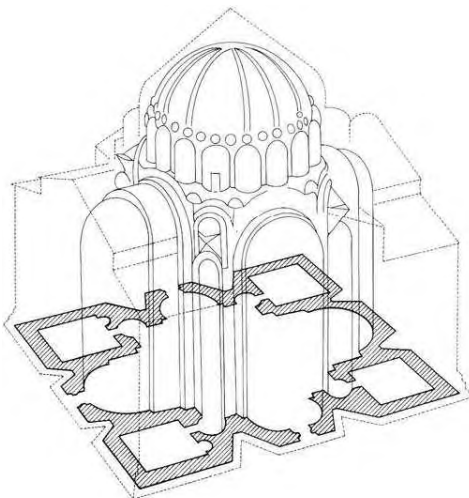


THE CHURCH OF ST. HRIPSIME (Surb Hřip'simē)

This church overlooks the eastern part of the town from the artificial platform on which it majestically stands. Historical and written sources mention that it was built in 618 (date of its foundation?) by the Patriarch Komitas (615-628). Like the church of St. Gayane, it was erected on the site of a mausoleum, in this case that of St. Hřip'simē, martyr. This martyrion was probably built on two levels and it was rebuilt towards the end of the 4th century, though only the burial room remains under the apse. Ařak'el of Tabriz mentioned that the church was dilapidated in the 17th century. The Patriarch P'ilippos ordered repair works in 1653: the restoration of the façades, the steps at the foot of the walls, the facing of the drum and the roofs, which were renewed. The remains of the porches were pulled down. A small canopied porch built in front of the west façade was built at this time, and probably also the four turrets built against the drum. A lantern turret in the shape of a rotunda was added to the porch in 1880. A surrounding wall was built in 1776 and the last restoration works were undertaken in 1894-98. A very late coating spoiling the interior was cleaned away in 1958.



691 - E]MIACIN. CHURCH OF ST. HRIPSIME. INTERIOR VIEW OF THE CUPOLA.



Internally, the church has four apses, four niches and four rectangular corner rooms, the niches fitting in the thick masonry between apses and rooms. Trapezoidal and nearly circular, these niches are the first dated example of this feature characteristic of Armenian architecture. In contrast with the angular austerity of the exterior outline, the rounded volumes of the interior are disposed around the large central space surmounted by the cupola. It gives an impression of lightness, though resting on a drum which is still low, but whose twelve windows pierced in its sixteen facets let in floods of light. From the top of the diagonal niches and the impostes of the arches of the apses, squinches on two fan-shaped stones and a row of eight small squinches lead to the base of the drum, which is a near circle regularised by a cornice. The drum has the particularity of being in recess of its base, which creates room for a balcony, as is the case in the cathedral. The corner rooms have groined vaults (resting on corner squinches in the east rooms).

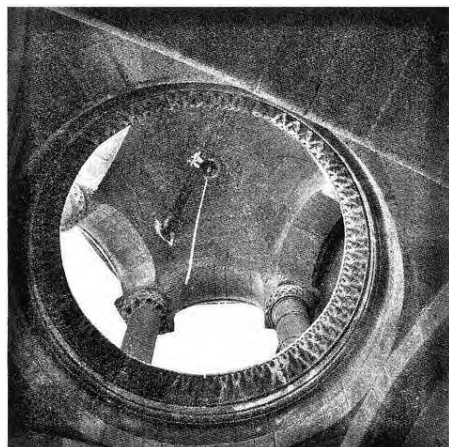
The interior carvings are limited to the cupola, which has protruding radiuses – a common feature in the 7th century. There are four loose groups of radiuses narrowing towards the top center. They form a cross and do not seem to play a structural role. Thirty-two medallions are disposed below, in a row. The exterior of the church dates mostly from the 17th century, but the windows have retained their original arches with early 7th century patterns of straight moldings, and rows of dentils, of spheres, of lacunas or of arches. There are no foliage motifs except scrolls on the central west window. There are two decorative rounded plaques on the west façade. A. Erémyan supposes that the central part of the east façade was altered soon after the church was built in order to open three windows in the altar-apse (following Heraclius' victory in 630 and the adhesion to Chalcedonism in 632). The uninterrupted band above these windows and the horizontal girdle used to conceal the abnormal protruding of the altar-apse would be part of these alterations.

THE CHURCH called « ŠOĴAKAT' »

The church was built by Prince Aĵamal Šofo't'ec'i in 1694 at some distance northwest of the church of St. Hrip'simē. It was wrongly called « Flood of Light » (ŠoĴakat' , a reference to the vision of St. Gregory the Enlightener, which is associated with the cathedral. The church was probably built on the site of an early Christian martyrion dedicated to a martyred companion of St. Hrip'simē (a chapel was apparently attested to this site in 1154). The church was restored in 1958-59. It has an original 7th century plan, the main space supporting the cupola: the supports are protruding from the lateral walls independently from the west and east sides. ŠoĴakat' is in this respect a uniquely archaic, 17th century building. There are no niches in the façades. The drum, cylindrical in the interior, has twelve exterior facets and a pyramidal roof. The east side of the church is longer, and the cupola is in the center only because the west porch, built at the same time, adds length to the west side. The cupola would otherwise be as off-center westwards as it is in Zovuni (about early 7th century). However, the idea that ŠoĴakat', save for the porch, was built after the plan of a 7th century building does not seem plausible. The whole building is characteristically 17th century: the combination of the rotunda and of the porch-gallery in three spans in front of the west façade, and the uniformity of the carvings, consisting mostly of stalactites and very regular fretwork. The pattern of the carvings surrounding the east twin windows and their trefoil extensions is faithfully similar to that of the church called Zōrawor of Erivan (1693).



693 - EJMIAČIN. CHURCH OF ST. HRIPSIMĒ. VIEW FROM THE SOUTH.



694 - EJMIAČIN. ŠOĴAKAT. GALLERY OF THE JAMATOUN.
VIEW OF THE BELL-TURRET.



695 - ELVARD. BASILICA. SOUTH FAÇADE. CENTRAL DOOR.



696 - ELVARD. BASILICA. SOUTH FAÇADE. EAST DOOR.

697 - ELVARD. BASILICA. EAST PART OF THE SOUTH FAÇADE.

ELVARD

The large village of Elvard (or Elivard), principal town of the Nairi district of the S.S.R. of Armenia, is located on a very large plateau at the foot of Mount Ara (Aragacotn area of Ayrarat province). It contains the ruins of a basilica and of a single-naved church, a funerary church, a graveyard and a monastery – a bishopric – destroyed during the Turco-Persian wars of 1638 and 1735.

THE BASILICA

It is not dated and is in very poor condition: the apse and the pillars have disappeared, and it can only be identified from its perimeter. Excavations undertaken at the beginning of this century have revealed a three-naved structure with two rows of T-shaped pillars and a strongly protruding, pentagonal apse. Three features differ from similar buildings: the large size of the pillars, which suggests a very high central vault (F. Gandolfo); the depth of the apse due to the presence of a fore-part, a formula which was first adopted in the 7th century; and the small apses at the east extremity of the side naves, which seem to incorporate, in the interior, the east niches traditionally at the end of the porches in older basilicas.

The south doors have retained parts of their carvings. The lintel facing east bears a cross in a medallion and parallel lines which were part of a rectangular frame. The central door of the same side has a tympanum similarly decorated, a rosette replacing the cross. Two pilasters were supporting an arch with rows of small spheres and of dentils between imposts which had broken lines on the abacus.

The style of Elvard seems to belong to the late style of the early Christian basilicas or to the very beginning of the 7th century. The archaic decorations combined with the typical 7th century lesser semi-circle of the south tympanum, as well as the decoration of the archivolt, suggest a date towards the end of the 6th century or early 7th century. It is therefore plausible to attribute this building to the Patriarch Movses (574-604), who was from Elvard (J. Strzygowski, T. T'oramanyan).



SINGLE-NAVED CHURCH

The ruins of a single-naved church with a pair of interior pilasters and a three-stepped base lie to the east, not very far from the basilica. The relatively deep apse is semi-circular inside and outside. There was perhaps a porch on the west façade, and maybe also on the south. Several of the features, still mentioned at the beginning of this century, have now vanished: an embedded column at the northwest angle, one or two capitals (from the porch?), the fragment of a dentiled arch and a bracketed cornice. Still on the site, the bases of the pilasters have a succession of toruses with a couple of grooves between them. The church probably dates from the 5th to 6th century, the bases permitting a more precise dating: end of the 5th to beginning of the 6th century.

THE CHURCH OF THE HOLY MOTHER OF GOD (Surb Astuacacin)

The inscription engraved on the door of the church indicates that it was commissioned by Prince Azizbek and his wife Vaxax in 1301 or 1321 (the figures 1 and 21 are superposed); a manuscript states that it was built between 1318 and the date 1328 is painted on the cupola. Restorations are known to have taken place in 1628 and 1745. The rotunda was dismantled and rebuilt in 1969-70. An annex adjoining the west façade, built at a much later date, has been demolished.

The church is a high building on three levels. The ground floor is a square, low room, devoid of light, which has a groin-vault and an altar-apse flanked by two rectangular corner rooms. The first-floor level is a cross-shaped chapel with a plain floor throughout. The top level is a twelve-colonnaded rotunda resting on a segment of drum partly flanked by four triangular turrets with ribbed roofs. This church belongs to a group of buildings from the first half of the 14th century which are thought to be dynastic mausoleums. The first-level oratory was reached by mobile ladders resting on two pairs of cantilevered steps.

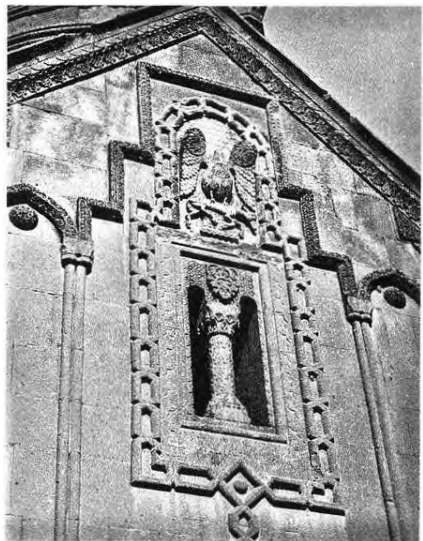
While the ground floor is quite soberly decorated, the first-floor level has very refined and exceptionally abundant carvings – blind arches, bands above the windows and cornices. There are a lion and a bull facing each other on the west façade, above the large frame of the door, which is topped by a niche with stalactites. Higher on this wall, a large cross is flanked on the left by the Virgin and Child and on the right by the prophet Isaiah. The carving of the Virgin is very close in style to the relief on the tympanum of Spitakawor (1321). Animals are carved above the windows of the other façades: an eagle lifting a lamb in its claws, on the south; a panther slaying a goat, on the east; a chimaera on the north. Some of the motifs are very reminiscent of the Seljukian decorations: the niche, the frame and the animals of the first-floor door, the «Seljukian» chain and, in the interior, the east niche of the first-floor chapel, which is similar to a mihrab. It is so close in style to the Muslim mausoleum of Xaçin-Dorbatli (1314) in Azerbaijan, eastern Armenia, that Şahik, who built Elvard, and Sahenzi, who built Xaçin, could perhaps be the same man.

THE GRAVEYARD

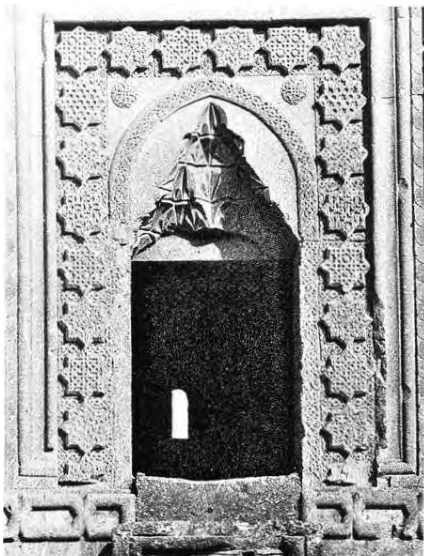
It contains many khatchkars from the 11th to the 14th centuries, among which some are in pairs, or in groups of three and four on the same pedestal. The capital of a commemorative column was discovered in 1972. It is probably from the early Christian period and the four sides are decorated with carvings of Daniel between two lions, a cross between two deer, two quadrupeds each side of a tree, and two rosettes in medallions.



698 - ELVARD, CHURCH-MAUSOLEUM, HOLY MOTHER OF GOD. VIEW FROM THE EAST.



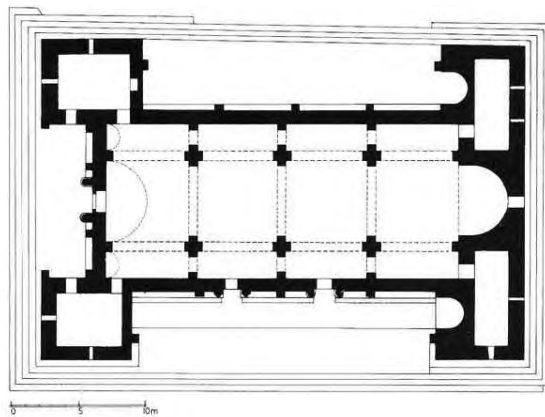
699 - ELVARD, CHURCH-MAUSOLEUM, HOLY MOTHER OF GOD. SOUTH FAÇADE.



700 - ELVARD, CHURCH-MAUSOLEUM, HOLY MOTHER OF GOD. WEST FAÇADE, DOOR OF THE SECOND LEVEL.



702 - ERERUK', BASILICA. VIEW FROM THE SOUTHEAST.



701 - ERERUK', BASILICA. PLAN.
(Drawing by Frior after A. Jakobson.)

ERERUK'

THE BASILICA

The basilica is located near the village of Ani-Pemza (S.S.R. of Armenia, Ani district, Širak area of Ayra-rat province). It is not dated, and it is called St. John the Baptist's martyrion in an inscription. It was part of a complex including four commemorative columns to the south, a mausoleum to the northeast and an artificial lake to the southeast. The vaults and interior partitions of the basilica have collapsed. The exterior walls were reinforced in 1928, 1948 and 1957-59.

The basilica was a large rectangular surface on a six-stepped base, with porches on the north, west and south walls between four corner rooms projecting out of the rectangle. There were two rows of three pillars inside, dividing the central nave into four square spans, as in K'asa' and Aštarak. Duin I and Ereruk' are larger and longer than the other Armenian basilicas. The east, rectangular corner rooms, also found at Duin I and Tekor, have a niche facing west, constituting apses to the porches. The west corner rooms, which were projected to the west as well as sideways, are an exceptional feature in Armenian architecture, but are found in some Syrian basilicas. An angular fragment of wall at the top of the west façade shows the central nave to be appreciably higher than the lateral sides – a Hellenistic characteristic. It was probably covered with a wooden roof structure, because the free-standing pillars were not able to support a masonry vault. The lateral sides had semi-barrelled vaults. There were pilasters on the façades – two on the west, three on the north and south – generally thought to be used as supports of canopies for the porches, but they could simply be decorative, and partly reinforcing features (cf. Tekor). There was probably a single lean-to roof covering the lateral sides and the corner rooms. Contrary to the suggestion of a building completed in several stages (T'oramanyan, Sahinyan), the basilica as a whole seems to result from a single concept. The only trace of alteration is a low transversal vault, added at an early period, adjoining the west façade.

The monumental porches have Greco-Roman gables, which are, however, sitting above large horse-shoe arches, and of smaller proportions. The juxtaposition of a doucine ogree and a dentiled frieze belong to the antique style, but this dentiled frieze fades from the decoration of the impostes, already giving place to 7th century patterns. The jambs, as a single column (as in Awan, end of the 6th century), have capitals deriving from the Corinthian style. Comparable to other works from the end of the 5th century and of the 6th century, the acanthus leaf is very stylized and flat, with oblique carvings catching light and shadow. The shallow carvings of the lintels are more reminiscent of the wood-carving technique. They are decorated in the early Christian fashion, with a cross inside a medallion, with a smaller one on each side, among patterns of circles, animals, palmettes, etc. A wide decorated band runs over the arches of the large windows and is carried downwards in two vertical parallels ending with very short horizontals just above the gables of the porches. This is a unique feature in Armenia, borrowed from Syrian architecture. Inside, a dentiled frieze decorated the chancel arch and the base of the semi-dome. The capital-imposts are decorated with medallions and foliage similar to the lintels; there are similar patterns at P'arpi and T'anahat, dating from around the 6th century.

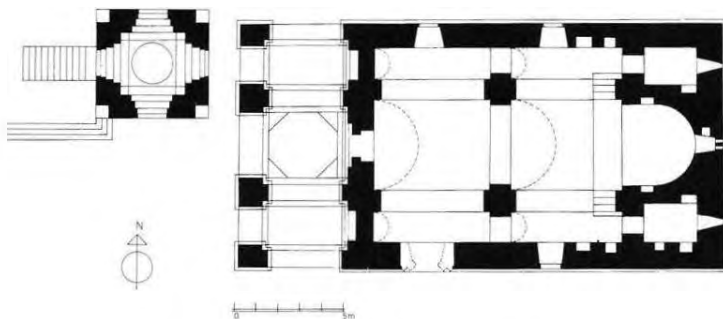
Ereruk' is in some respect close to the late 5th century buildings, but the architecture, the decoration and the Syrian influence rather suggest that it was perhaps built during the first half of the 6th century. It is the best example of the links existing, at an early period, between Syrian and Armenian architecture.



703 - ERERUK', BASILICA. CAPITAL OF THE PORTAL.



704 - ERERUK', BASILICA. SOUTH PORTAL. CRUCIFEROUS LINTEL.



705 - ERIVAN. CHURCH CALLED ZORAWOR, AND CHAPEL OF ST. ANANIA. PLAN.
(Drawing by Fixot after K. Jafadaryan.)

ERIVAN

Capital of the S.S.R. of Armenia, nestling at the foot of Mount Ayrarat (Kotayk' area of Ayrarat province), Erivan was first mentioned in 607, but, originally, it was probably the Urartian city of Erebuni, 782 B.C. Erivan was a small city between the 11th and 13th centuries, and later became the center of Eastern Armenia in the 15th century. It was severely damaged during the Turkish campaign of 1554 and the earthquake of 1679. Most of its buildings were rebuilt at the time of the Patriarch Nahapet of Urfa (1691-1705), but some of them were destroyed in the 1930s. The buildings are: an underground mausoleum in the style of Ajc' (early Christian, destroyed); the church of the Holy Mother of God-Kat'olikhē (13th century and 1693); the church of Saint Peter and Saint Paul (early Middle Ages? and late 17th century, demolished); «Zōrawor» (the Powerful, 1693); the chapel of Gethsemany (late 17th century, destroyed); the chapel of St. John on the hill Kond (1710); and the Gök, or Blue mëdressé (1760-68).

THE CHURCH OF THE HOLY MOTHER OF GOD (Surb Astuacacin)

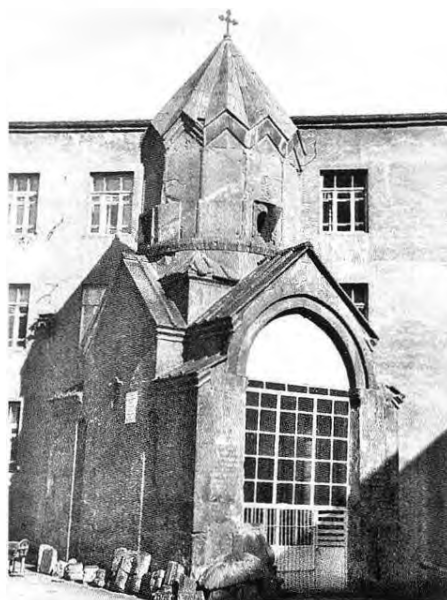
The church is in the center of Erivan. It is not dated, but the earliest inscription on the building is from 1264. An adjoining jamatoun, built in 1609 and demolished in 1679, was replaced in 1693 by a large, three-naved basilica called Kat'olikhē. The west wall of the earlier church was pulled down and it became the altar-apse of the «patriarchal» church. It was cleared in 1937 when the «patriarchal» church was demolished, and partly restored in 1944. It is a small building with a single nave, a cupola, niches in the façades, and with a large arch opening to the west. The four central arches are slightly in ogee. Pendentives are placed between the arches and the cylindrical drum, which has twelve facets on the exterior. The drum is proportionally high, with an umbrella-roof. The top of the outside niches and the small interior niches – one of them a font in the north wall – have stalactites in the Seljukian style; the edges are decorated with fretwork and scrolls. The gables of the roof rest on pairs of very thin, flat pilasters. Inside, there is an imitation of inlaid stars, engraved and painted on the step of the bema. The elongated proportions of the church and its decoration, the stalactites in particular, suggest that it was built in the 13th century. Alterations have affected the cupola and the east façade.

THE CHURCH CALLED ZÖRAWOR (The Powerful), or CHURCH OF ST. ANANIA (Surb Anania)

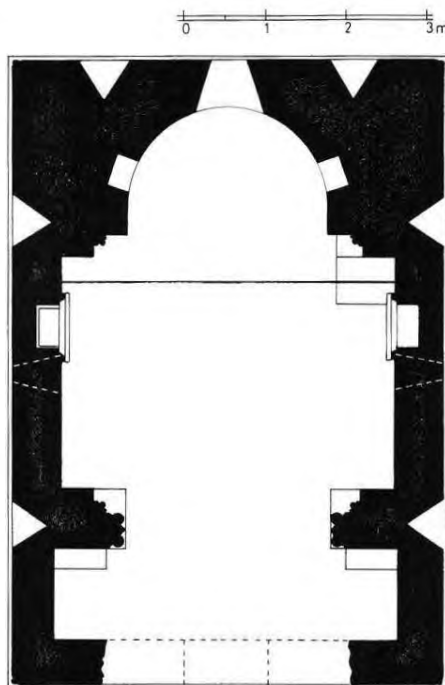
This church was commissioned in 1693 by the merchant Xoja Panos on the site of a church several decades older, itself built over a chapel dedicated to St. Anania. The popular nickname «the Powerful» is derived from a manuscript to which were attributed miraculous properties. The name, attested in various sources and inscriptions, is that of «Astuacacin» (Mother of God). It was a monastery until 1835. A chapel was built to the west of the church, above St. Anania's mausoleum, when the church was restored in 1889.

The church is a three-naved basilica with a single pair of cruciform pillars. The semi-circular altar-apse is flanked by plain, rectangular corner rooms. The barrel-vaults of the three naves have a saddle-roof. Common in the 17th century, an oblong porch shaped as a gallery fills the west façade. Currently walled-in, this gallery has three spans, the square, central one being topped by a large rotunda with eight columns and a conical roof (similar to Şolakat' of Ejmiacin and Mulni). The walls and the door were coarsely rebuilt in the 19th century, but the east façade has retained its original cruciform decorations carved around the window, itself a double cruciform opening. It has also retained its votive plaques with cross patterns, dated 1693.

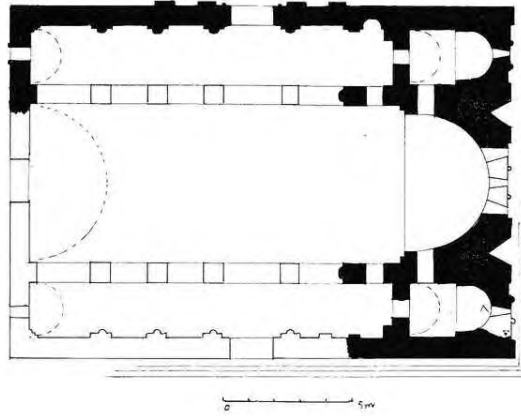
Following the traditional commemorative architecture, the martyrion of St. Anania (1889) is built on three levels: a semi-underground mausoleum, a level with three columns, and a rotunda with eight columns with a conical roof.



706 - ERIVAN. CHURCH OF THE HOLY MOTHER OF GOD.
VIEW FROM THE NORTHWEST.



707 - ERIVAN. CHURCH OF THE HOLY MOTHER OF GOD. PLAN.
(Drawing by Fixot after A. Sivkov.)



ERKAN

THE BASILICA

The village of Erkan (Getçimli, in Turkish), is located about 6 miles from the town of Hozat (Turkey, Tunceli district). Inhabited by Armenians, this was the Cop'k' area of the IVth Armenia province at the western limits of Great Armenia, the Byzantine part of Mesopotamia in the 10th century.

Presently in poor condition, the church was part of a monastery. It was probably built in the 970s because an inscription mentions that the north room was built by Prince Mxit'ar of Hancit' in 975. A scroll (colophon) mentions a restoration around 1435.

The basilica was a large three-naved building with a saddle-roof and two rooms either side of the apse. The interior lateral walls have arches resting on pilasters to which are added semi-columns. The basilica was well-built, in a traditional Armenian manner. The lintel of the north door, surmounted by a relieving arch, belongs to the early Christian style. The style of the Erkan basilica is otherwise independent of the early basilicas and also of the Armenian churches of the post-Arabic renaissance, when this type of structure was seldom built. Some elements link the style of Erwan to 10th century buildings from the Armeno-Georgian border. The lay out is reminiscent of some churches of the Tayk area (?). The unusual and heavy decoration of the east façade, with its two triangular-inward niches between the apse and the small apses, its concave and flat niches, are reminiscent of the church of Varzahan. There is an original decoration on the north door: the rich vine scrolls in checkered and lyre patterns of the lintel evoke both the Abbasid and the Tayk arts. The door has a frame of small columns and carved pilasters which were probably originally linked by a large arch. The lotus-like capitals are a very peculiar variation of the Corinthian style.

This imposing and unusual building was built during the reign of John I Tzimiskes in his native province, and the emperor, who was of Armenian descent, may have played a decisive part in the building. The restoration works of 1435 were probably carried out on the now destroyed monastery rather than on the basilica because it does not include any post-10th century features.



709 - ERKAN. BASILICA. NORTH FAÇADE. PORTAL.



710 - ERKAN. BASILICA. NORTH FAÇADE. PORTAL. LEFT PART OF THE LINTEL.

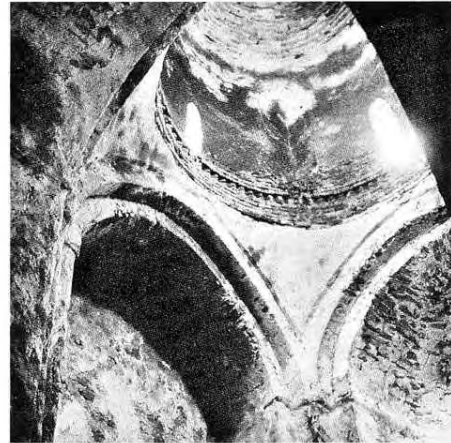
GANJAK

THE MONASTERY OF ST. THOMAS (Surb T'ovma)

The monastery stands on an arid and flat area overlooking the Gulf of Varis on the south shore of Lake Van, a few miles from the village of Ganjak (Altıncaç, in Turkish) (Turkey, Van district, Rêstunik' area of Vaspurakan province). Tradition has it that it was built by the Ardzrunis to shelter the relics of St. Thomas. A scroll mentions the restoration of the building in 1581, and an inscription gives the date of 1671 for works on the surrounding walls. The jamatoun was built at the time of the Patriarch T'ovma (probably the 1st) of Ajt'amar (1681-98). Last restored in 1801, the monastery was abandoned after it was ransacked in 1895. The church and the jamatoun are in relatively good condition, but the buildings and the cells, built along the high, rectangular surrounding wall ending against the lateral walls of the church, are in ruins.

The church is shaped as a free cross within rectangular walls. The apse is flanked by two-storeyed corner rooms, one of them traditionally containing the Apostle's relics. Inside, pendentives between slightly oggee arches support the drum. The base of the drum is made of bricks, with two sharp-edged rows – a common feature in churches of Vaspurakan province. The drum has four windows alternating with unusual triangular-inward niches. The exterior has twelve facets and a conical roof. The masonry is varied, which is common in this province: coarsely cut stones were used for the walls, bricks were used as facing for the superstructure from the arches upwards, and the outside of the drum and the cupola have an outside facing of carefully cut plaques of white and black tufa. No carvings have survived. The facets of the drum have shallow rectangular panels and there are small arches above the windows. There are traces of paint on the interior walls. This church is difficult to date, but its typology and the traces of paint might suggest that it was built during the Vaspurakan kingdom (10th to 11th century). The drum dates probably from the restoration of 1581.

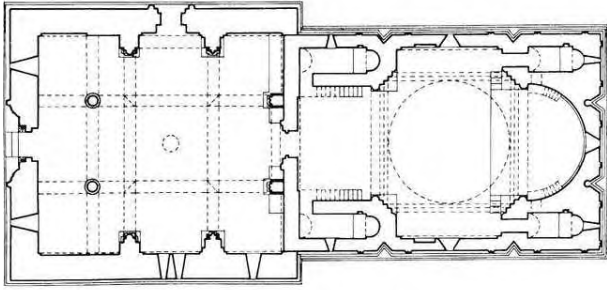
The jamatoun in front of the church, c.1690, belongs to a common A1 type of the late Middle Ages, with four square pillars. Each of its nine interior compartments has a low cupola, the three east-west cupolas being slightly higher. From the outside, these very low cupolas are hidden under a flat roof. The interior has a facing of well-cut, light-colored blocks of tufa, while the exterior is made of very coarse blocks of schist. The only carving is found on the high west door, made of two molded jambs with dentils on the outside edge, which is unusual. A pointed arch rests on the jambs.



711 - GANJAK. ST. THOMAS MONASTERY. CHURCH. INTERIOR VIEW OF THE DRUM, NORTHEAST ANGLE.



712 - GANJAK. ST. THOMAS MONASTERY. CHURCH AND JAMATOUN. VIEW FROM THE SOUTHWEST.



714 - GANJASAR, MONASTERY. PLAN.
(After M. Hasrat'yan.)



713 - GANJASAR, MONASTERY, CHURCH AND JAMATOUN. VIEW FROM THE SOUTH.

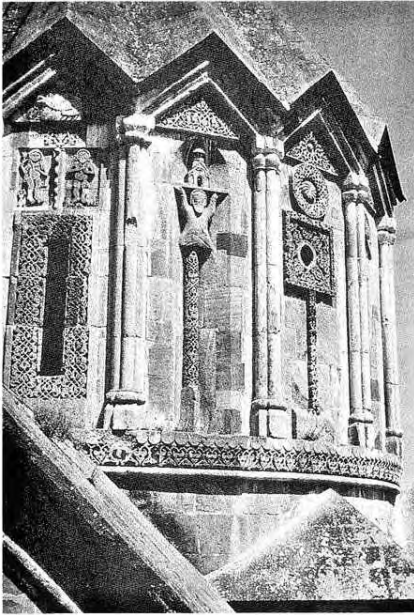
GANJASAR

THE MONASTERY

It is located about 1 mile south west of the village of Vank' (S.S.R. of Armenia, Region of Karabagh, Mardakert district; Mec Afank' area of Arc'ax province, called Xac'en in the 13th century). It stands on a wooded hill about 4, 265 feet above sea level, on the left bank of the River Xac'en. First mentioned in the 10th century, it was known as a bishopric and as the pantheon of the princes of Xac'en. Written and historical sources attest that the church was built between 1216 and 1238 by Prince Hasan Jalal-Dawla, and that it was consecrated in 1240. The jamatoun was later commissioned by Hasan, his wife Mam'kan and their son Ar'abak, and finished by the latter after Hasan's death (c.1261). An important cultural center, Ganjasar was the residence of the « patriarchs of Albanian Caucasus » from the 13th to the 18th century. The complex included religious buildings and ancillary buildings along the north and east sides of the surrounding walls.

The church of St. John the Baptist (Surb Yovhannēs Mkrtič') is planned as a cross within rectangular walls resting on a five-stepped base, and it has four two-storeyed corner rooms. Save for the west side, each façade has a pair of niches. The drum, of slender proportions, has sixteen facets outside, and an umbrella-roof. The facets have very detailed and refined decoration. Inside, the step of the altar platform (bema), bears finely carved patterns of diamonds and triangles. The upper rolls of the central arches have a band of carved lacework. Heads of the Apostles, in the very precise style of the 10th-11th centuries, are placed above the pendentives, and blind arches run around the drum. There are also symmetrical blind arches on the façades, a pair around the niches, and a higher central one, topped by a cross, revealing Georgian influence, as also do the festoons on the east niches. The tympanum of the west door consists of tiles carved with diamonds and four-pointed stars. On the west pediment, a Crucifixion is represented in the center of a large cross flanked by two donors and two small angels; this is unusual, and one of the earliest Armenian Crucifixions. The drum is based on that of Harīc' (1210): the facets are separated by sets of three small columns supporting the gables of the roof, the upper triangles are like small, finely carved pediments, and some of the facets have carvings which rather look like a labarum (flag bearing Christ's monogram). The figurative decoration on the west and south walls are very original. On the west side, there is a bust of a blessing Christ in the upper triangle, with the serpent between Adam and Eve below (an already existing carving placed on the facet?). To either side, a small finely carved, semi-column supports the half-length figure of a benefactor; his raised hands supporting a shelf on which sits the model of a church. It could be Hasan and his father Vaxt'ang II, who was the instigator of the building. On the south side, the space of the triangle is filled by the bust of a figure carrying Christ lying horizontally and enveloped in a wrapping like a mummy (a limited Entombment, with the Virgin holding Christ?). On either side, a kneeling and haloed imploring figure is carved in the recess of the facet, with an angel hovering above (deceased members of the Jalalean dynasty?). In the right triangle, a carving of the Virgin and Child breaks the symmetrical composition (is it an addition?). Another plaque showing a Crucifixion was added at a much later date in an eastern facet of the drum.

The jamatoun, dated 1261, has a variation of groin-vault, with free-standing supports on the west side (C type, jamatouns of Halbat and of Mskavank'). The central square skylight of the roof has stalactites and it is topped by a lantern-turret, recently rebuilt. The north door has a very simple wide frame with two coarsely stylized lion carvings on the upper corners. Much more elaborate, the west door differs from the usual 13th century models by the marquetry patterns of intersected circles on its tympanum, by the double frame of its window and the size of the partly carved roll framing the outline. A bird on each side of the window is a more traditional motive.



715 - GANJASAR, MONASTERY, CHURCH. DETAIL OF THE DRUM.

GAĖNAHOVIT

THE CHURCH OF ST. GEORGE (Surb Geworg)

It stands in the middle of a village which was called Adiyaman until 1946. It lies on the southwest slope of Mount Aragac (S.S.R. of Armenia, T'alín district, Širak area of Ayrarat province).

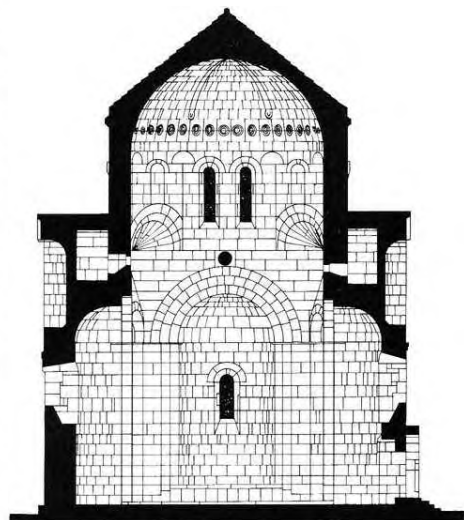
The church is not dated, and save for the roofs, the building is rather well preserved in its original state. It has four apses and four niches within a rectangular outline in which are set pairs of trapezoidal niches. The altar- and west apse are preceded by lean-to additions expanding the plan on the east-west axis. Differing from other similar buildings, the nearly cylindrical niches are not set on the diagonal axis but on the north and south apses, which are therefore smaller. Thus, the central area is nearly square. Four squinches above the semi-domes support the octagonal drum, on top of which eight small squinches support to the cupola. The corner rooms have groined vaults. The large drum, which has lost its roof, dominates the outline of the church. As in Arcuaber, Mastara and Irind, all from the 7th century, there are small inwards triangular niches in the eight facets of the drum. The gables emphasizing the cruciform shape are rather narrow, and an unusual semi-cylindrical niche is set in each of them.

Carvings were used inside, in the cupola, which has eight ribs and a row of discs around its base. Outside, the portals are framed with arches resting on pairs of semi-columns topped by impostes acting as capitals and shaped as a double cube; the south portal is in very poor condition. The decorative bands above the windows have geometric patterns: rows of small horseshoe arches, spheres, zigzags and triangles on the west, south and east façades; braid on the north façade; rows of grooves and scales on the drum, which has also rows of leaves and a vine scroll on its side facets. Small horseshoe arches are used on the cornices, as well as a row of diamond patterns and intersected festoons adorned with clovers and fleurets. A pair of semi-columns is set inside the two niches of the west façade, under a semi-cylindrical recess which possibly held a standing statue, as is the case in several 7th century buildings. Two lintels of an earlier date, each with three carved medallions, were re-used under the lateral, west-facing windows. The names Grigor and Movses, inscribed on the arches of the west and south windows, and the name Vardes on the south façade could refer to sculptors or master-builders.

The architecture and the decoration, the doors, capitals, arches, the decoration of the cupola, the niches and the patterns date the church to the 7th century. Numerous examples indicate a date close to the mid-century, especially a very close similarity with Mastara.

STELE

A fragment of stele, found south of the village, near the ruins of a basilica, is now on show at the Museum of Ethnography in Sardarapat. The Sacrifice of Abraham is represented on one side. On another, an atlas surging from a palmette bears a trapeze above which appear a pair of feet. A similar motif is found on steles at Keč'ror and Sasunik.

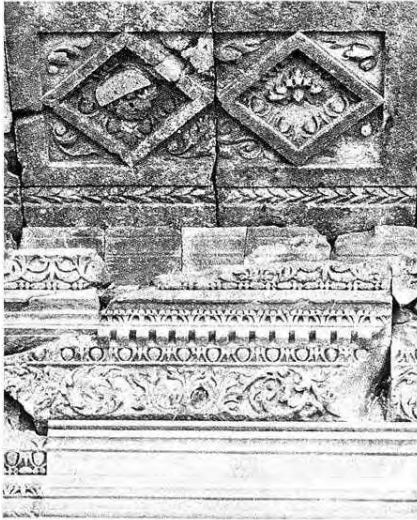


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716 - GAĖNAHOVIT. CHURCH OF ST. GEORGE. NORTH SOUTH SECTION.
(Drawing by Fioot after T. Marut'yan.)



717 - GAĖNAHOVIT. CHURCH OF ST. GEORGE. VIEW FROM THE SOUTHEAST.



718 - GARNI. TEMPLE. DETAIL OF THE CEILING OF THE PRONAOS.

GARNI

Garni is a village in the Abovyan district, on the right bank of the River Azat, 4, 500 feet above sea level, at the foot of Mount Geġasar (S.S.R. of Armenia at the border of the Kotayk' and Ostan Hayoc' areas of Ayrarat province). The fortress mentioned by Tacitus under the name of Gornea, which was ruined by the Romans and rebuilt in 77 by King Trdat I, became a bishopric after the establishment of Christianity and finally a city in the 5th century. It was very badly damaged by the Turks in 1638 and by an earthquake in 1679.

THE FORTRESS

An inscription in Greek attributes to Trdat I the rebuilding of the city, which was later destroyed by the Arabs and restored by Asot II Bagratid at the beginning of the 10th century. It stood on a promontory delimited on the north side by a wall reinforced by fourteen rectangular towers. The wall was built mainly of large blocks of basalt attached to each other by iron clamps and partly using the Armenian technique of a concrete filling with stone facing. A temple, a palace, baths and a church were built on the site.



719 - GARNI. TEMPLE. VIEW FROM THE NORTHWEST.

THE TEMPLE

Destroyed in 1679 and rebuilt between 1969 and 1975 under the supervision of A. Sahinyan, the temple is a rectangular room recessed behind a porch. It is surrounded by a row of Roman columns in the Ionic style, and stands on a high podium, facing north. The naos and pronaos have barrel vaults and a saddle-roof covers the whole building. The central hypethral opening in the vault could be linked to the cult of the sun god Mihr-Mithras. Cornices, architraves, ceilings and capitals are richly decorated in the Roman Imperial style. The great variation of motifs, lions' heads, egg-and-dart patterns, scrolls, dentils and lacunars, is considered typical of the area.

Its typology and decoration link the temple of Garni to the Hellenistic temples of the Middle-East. The Emperor Nero's financial contribution towards building works undertaken by Trdat I is thought to have included the temple, built in A. D. 77. When the historian Moses of Khorene mentioned the building of the fortress and of a summer residence at the time of Trdat III (298-330), he was either wrong or thinking of restorations.

THE BATHS

Fifty-five yards northeast of the temple, the ruins of baths indicate that the baths contained four rooms in succession: probably a furnace and a caldarium (hot room), a tepidarium (warm room), a frigidarium (cold room), and a hall, where a mosaic floor is still partly extant, representing the figures of Ocean and Sea with captions in Greek, and various mythological figures around: naiads riding dolphins, some fish, a fisherman with his net, in the conventional style of the late Roman Empire, this mosaic being generally dated from the end of the 3rd century A. D. (B. Afak'elyan).

FOUR-APSED CHURCH (St. Sion?)

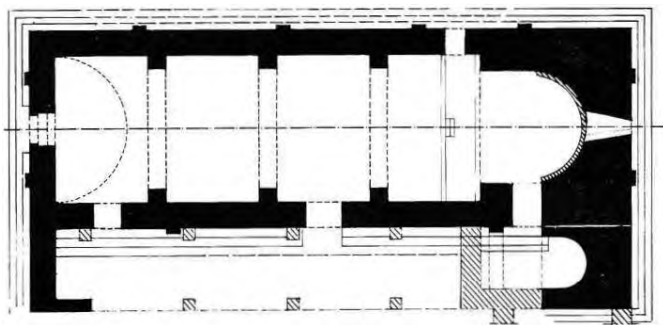
To the west of the temple, the ruins of a church show, in a reconstitution, a layout with four apses within a polygonal outline of twenty-four facets, with four corner rooms. One of the eight bases of the central square angles, very worn, seems to be an antique molding. The fragment of a window arch is decorated with a row of zigzag shuttle patterns (?). A 14th century scroll mentions, not very clearly, that the church was built in 659 by the patriarch Nersēs III (St. Mnac'akanyan), but the plan of the church is very similar to that of Xčkōn (1029), and of Marmasēn.

A single-naved chapel adjacent to the north side of the church was built to shelter the tomb of the patriarch Maštoc', who died in 897, but only its foundations remain.

SINGLE-NAVED CHURCH

Built in the village itself, not dated and in very poor state of conservation, this large single-naved church had a deep semi-circular apse with a vault reinforced by three archbands resting on pilasters. The south façade had a porch with a small apse parallel to the main one, and both were enclosed in a very thick wall. Outside, very thin pilasters created a rhythmic decoration. The right-hand part of an arched window remains in the east façade, ornamented with moldings reminiscent of K'usał (5th century) and of Tekor (late 5th century). The bases of the pilasters, with a nearly vertical profile, have a series of three listels (fillets) and cabling between two grooves, a type of molding characteristic of the 5th and 6th centuries. The cable pattern is close to those on bases in Eǰmiacin and in Tekor. All these details indicate a date close to the end of the 5th century.

The shell-like angles of some of the bases added to the porch prove that the church was restored sometimes around the 13th century.



722 - GARNI. SINGLE-NAVE CHURCH. PLAN.
(After P. Cușco.)



720 - GARNI. BATHS. MOSAIC PAVEMENT IN THE VESTIBULE.



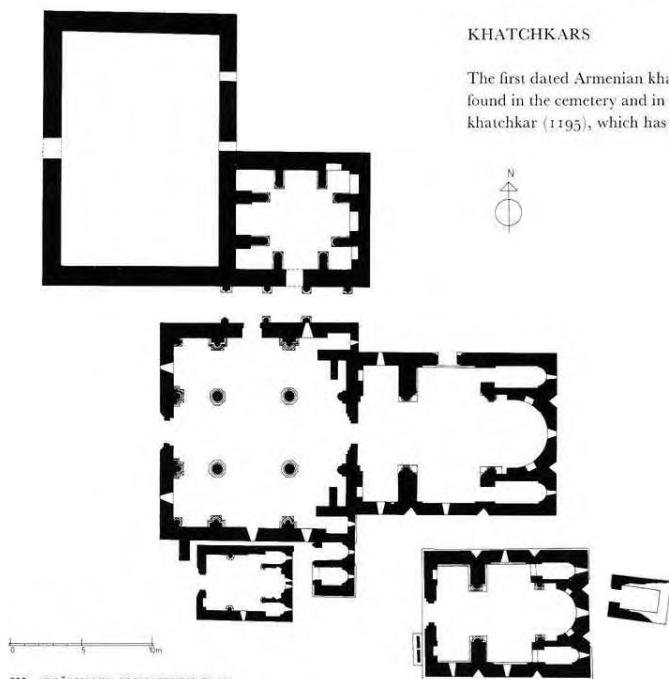
721 - GARNI. SINGLE-NAVE CHURCH.
NORTH WALL AND APSE SEEN FROM THE WEST.

THE CHURCH OF THE HOLY MOTHER OF GOD (Surb Astuacacin)
or of THE PATRIARCH MAŠTOC' (Maštoc' Hayrapeti)

This church, in ruins, is dated 1274 in an inscription, and although it is traditionally associated with the patriarch Maštoc' (897), it is in fact dedicated to the Holy Mother of God. It was a small building consisting of a cupola resting on a square which had pairs of niches in the north, east and south sides. The carvings were numerous and refined: small arches, deep angular scrolls, thick chain fretwork, scrolls of arabesques and with complex patterns, and rows of stalactites.

KHATCHKARS

The first dated Armenian khatchkar, Queen Katranidē's khatchkar (879), is among the numerous items found in the cemetery and in the village. It is as sparsely and clumsily decorated as the « patron » Sergis' khatchkar (1195), which has four crosses on it.

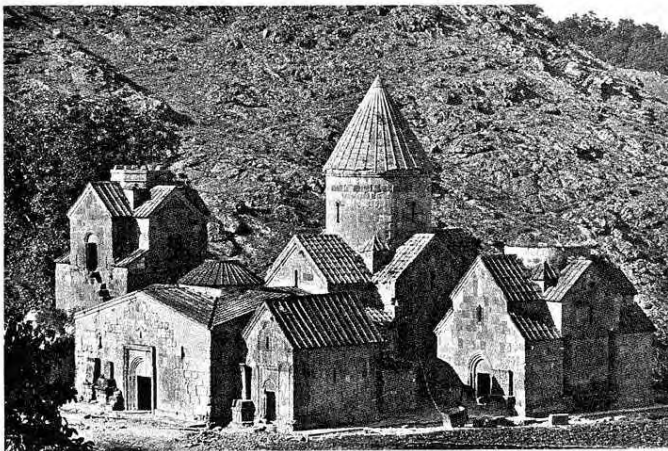


723 • GOŠAVANK' MONASTERY. PLAN.
(Drawing by Fixot after Documenti di Architettura Armena, Milan.)

GOŠAVANK', or NOR GETIK

THE MONASTERY

This monastery is located in the village of Goš, in the valley of the Getik, which is surrounded by wooded hills (S.S.R. of Armenia, Ijevan district, V'araznunik' area, later called Kofbop'or, of Gogaren province, which was called Kayen in the 12th and 13th centuries). The site was first called New Getik (Nor Getik), after the complex it was replacing after an earthquake in the late 1180s. In 1213 it was given the name of its founding patron, the fable writer and jurist Mxit'ar Goš. Inscriptions and historical sources confirm that he ordered the building of a temporary wooden church and thereafter of the main church in 1191 to 1196, and the jamatoun, built between 1197 and the beginning of the 13th century, then three chapels, St. Hrip'simē in 1208, and a tomb for himself. The work was continued during the time of the patriarch Martiros (1212-1252): with a second jamatoun, a library, the church of St. Gregory (1231 to 1241), and the chapel of St. Gregory (1237). Gošavank' was then one of the major cultural centers of Armenia. It was bought by the wealthy merchant Umek in 1250 or thereabout. In 1255, the patriarch Xac'atur built the chapel of St. George near M. Goš' tomb. Then, in 1291, the brothers Dastapet and Karapet built a bell tower over the library with the help of the architects Zak'ios and Grigor, as well as a surrounding wall, now completely gone. The site was probably abandoned in the mid-14th century and inhabited again from the 17th to the 19th century. The monastery was restored between 1957 and 1963.



724 - GOŠAVANK'. MONASTERY. GENERAL VIEW FROM THE SOUTHWEST.

Built with a financial contribution from the princes of Xaç'en, the main church of the Holy Mother of God (Surb Astuacacin) was consecrated in 1197 and restored at the end of the 13th century. It has the plan of a free cross within a massive rectangular outline. There are pairs of niches in the south and east façades. The slightly pointed central arches and four pendentives support the cylindrical drum, which has a conical roof decorated with a band of angular scrolls.

The jamatoun is adjacent to the west façade of the church and belongs to the A1 type. An inscription on one of the arches inside the building, mentions that it was built, like the church and the library, by the architect and monk Mxit'ar Hiwn. Inside, the cupola looks like an eight-faceted pyramid, and from the outside, the roof is a flattened cone. The jamatoun is very simply decorated, with an arched frame around the west door, itself framed by a rectangular frame through which runs a seljukian chain.

The plan of the church of St. Gregory (Surb Grigor), south east of the complex, is a smaller version of the layout of the main church. The drum and the cupola have collapsed. The west door has an arched frame with a double seljukian chain.

The chapel of St. Gregory, built in 1237 by Prince Grigor, called TJay, stands very close to the southern wall of the jamatoun. It has a single nave with a barrel vault and a saddle-roof, and contrasts with the other buildings by the abundance of its decorations. Inside, it has twisted-fringe columns, patterns of crosses and stars on the step of the altar-platform (bema), and blind arches around the apse. Outside, it has fine blind arches running around the façades, with half-arches at the corners of the walls; the spandrels are often carved. The west door bears rich carvings and has a structure reminiscent of the Muslim art, with an ogee-arch, eight-pointed stars and large areas of deeply carved vegetal motifs. The original decoration of the east window consists of an archivolt and groups of small columns on a cantilevered architrave.

There were two khatchkars on either side of the west door. One has remained, which is signed by the sculptor Pawłos and dated 1291; the other is exhibited in the Museum of Armenian History. They are examples of fine lacework carvings, a technique particular to some Siunian works c.1300. At the north west of the complex lay the ruins of the second jamatoun, a large rectangular building, coarsely assembled, which probably had a wooden roof.

To the east of this jamatoun, the adjacent library was first conceived as a small square room, and was later transformed, in 1291, into a bell-tower church dedicated to the Archangels. Two pairs of ogee arches were built on embedded shafts to support the cruciform upper level, which was topped by a rotunda, now destroyed. An outside staircase led from the roof of the jamatoun to the bell-tower. This building seems to be the prototype of the 14th century mausoleum-churches shaped as a tower.

Facing the monastery, on the opposite bank, the chapel of St. George (1255), is located near the tomb of M. Goš, now destroyed. It has an original plan of a cross within a rectangular outline, the structure resting on axial supports. There is only one other known building of this type: the Holy Cross of Xizan.



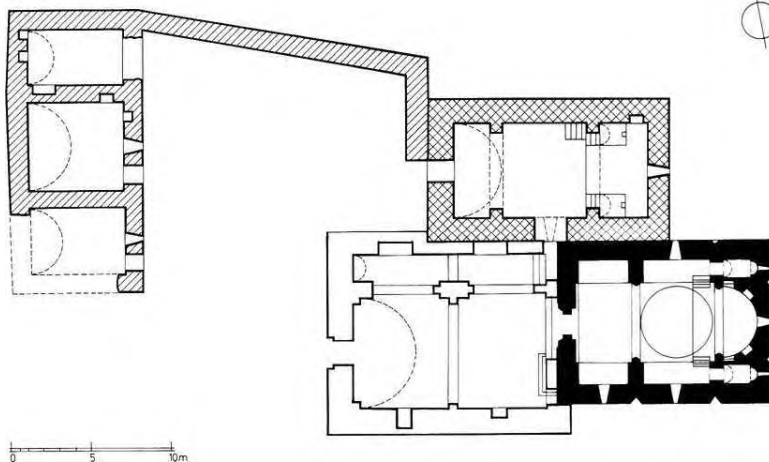
725 - GOŠAVANK'. KHATCHKAR. C.1300. (History Museum of Armenia.)

GTČ'AVANK'

THE MONASTERY OF GTIČ'

The monastery is situated near the village of Tol, in the Isxanaget valley, 4,750 feet above sea level, in the forest covering the north flank of Mount Toġasar (S.S.R. of Azerbaidjan, the Armenian region (R.A.) of Karabagh, Hadrut' district, Miws Haband area of Arc'ax province). The monastery was a bishopric from the 8th to the beginning of the 20th century, and from the end of the 8th century it belonged to the Dizak branch of the Afañšahik dynasty. According to inscriptions, the main church was built between 1241 and 1246 by two bishops, the brothers Sargis and Vrt'anēs, who had been driven out of Amaras by the Mongolian invasions. The second church and the jamatoun are not dated. The monastery flourished again under the patriarch Simēon (1723-1747), who was posted at Gtič' by Melik' Egan II Avanean. The building was damaged by an earthquake in 1868.

726 - GTČ'AVANK'. MONASTERY OF GTIČ'. GENERAL PLAN.
(Drawing by Fixot after S. Mkrtč'yan.)

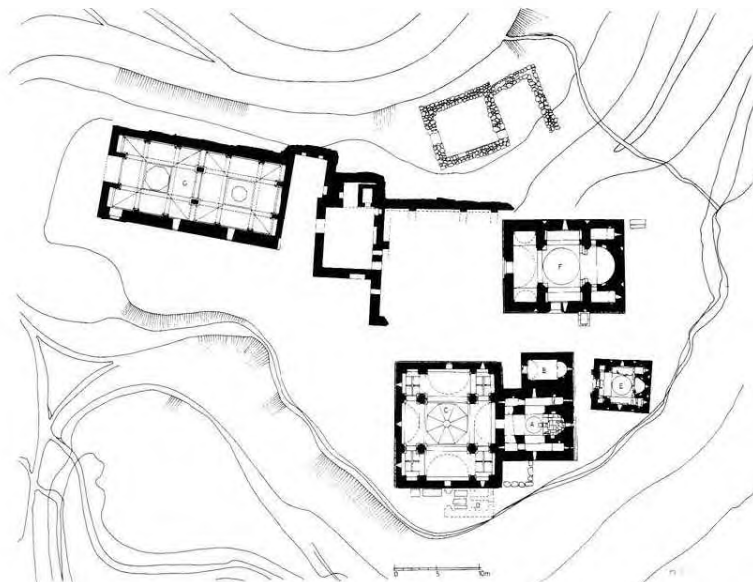


727 - GTČ'AVANK'. GENERAL VIEW FROM THE SOUTH.

The main church is a partitioned cross within a rectangular outline, and two two-storeyed corner rooms flank the apse. There is a pair of niches in the south and east façades. The tall cylindrical drum rests on pendentives, and has an umbrella-roof. The very simple decoration is interesting: the step of the altar platform, on which vases are carved, the shell shape of the squinches in the niches, and the rectangular frames of the south and east windows. The east door frame has a double seljukian chain and is topped by a cross. The second church, most probably a funerary monument, was linked to the north west of the main church, but nothing remains of it except traces of its perimeter. It was aisleless with a rectangular sanctuary and a barrel-vault supported by two archbands, and there were two lateral crypts. A khatchkar fixed on one of its walls is dated 1000.

The jamatoun, shared by the two churches, is an unusual structure: a main nave and, north of it, a very narrow one. A strong pillar stands between the two naves, which have barrel-vaults. The jamatoun is coarsely built, and the ground is covered with tombstones.

Two finely carved khatchkars were placed on either side of the west door of the church. One, still in place, bears an inscription carved in 1246 by Bishop Vrt'anēs. The other one, very similar, and therefore contemporary, is now in Ejmiacin. Both show angels under the arms of a cross, but the Ejmiacin khatchkar also shows God enthroned above the cross, accompanied by the inscription «The Ancient of Days» (Daniel, VII, 9), set between two saints and mortals; a donor kneels to the left, who is most probably Vrt'anēs himself, and a haloed bishop is on the right, possibly Sergis, who died before 1246. Two mounted saints are represented on the edges.



728 - HAJLARCIN, MONASTERY. GENERAL PLAN.

A. Church of St. Gregory, 12th century?

B. Single-nave Kat'olikē 1194.

C. Jamatoun, early 13th century.

D. The Kiwrikeans' mausoleum.

E. Church of St. Stephen, 1244.

F. Church of the Holy Mother of God, 1281.

G. Refectory, 1248.

(Drawing by Fisoet after Documenti di Architettura Armena, Milan.)

HAJLARCIN

THE MONASTERY

This monastery is situated on a flat area surrounded by a thick hilly forest in the Dilijan area (S.S.R. of Armenia, Ijevan district, Varaznunik area (Kojbop'or in the early Middle Ages) of Gogaren province, (Kayen in the 12th and 13th centuries). It consists of three churches, two jamatouns, one of them now destroyed, a chapel, and a refectory to the west. Although it is attested to before the end of the 12th century, the architectural history of the monastery did not take shape before the time of the patriarch and scholar Xaç'atur Tarōnac'i and the restoration of the church of St. Gregory in 1184, ordered by the king of Georgia, George III, and the Armenian princes. The jamatoun, most probably built at that time, was rebuilt by Iwanē Zakarid soon after the death of his brother Zak'arē in 1213.

A small single-naved church called Kat'olikē was built in 1194. Building work was resumed after the Mongolian invasion: St. Stephen in 1244, the refectory in 1248, and the church of the Holy Mother of God in 1281. The king of Georgia's contribution and various mentions found in inscriptions suggest that Hajlarcin was perhaps following the Chalcedonian rite (I. Orbeli). The buildings were restored in the 17th century by Armenians from Tiflis, and the roofs were renewed from 1974 onwards.

The church of St. Gregory (Surb Grigor) is a partitioned cross within a rectangular outline, of uncertain typology (the massive supports near the west door are almost touching in the corner rooms). The drum is cylindrical inside, resting on irregular squinches, and octagonal outside, with a high peaked and faceted roof (renewed?). Coarsely built in the interior, the building is well finished outside. Probably built during the Age of the Kingdoms, the church was restored in 1184 and in 1681.

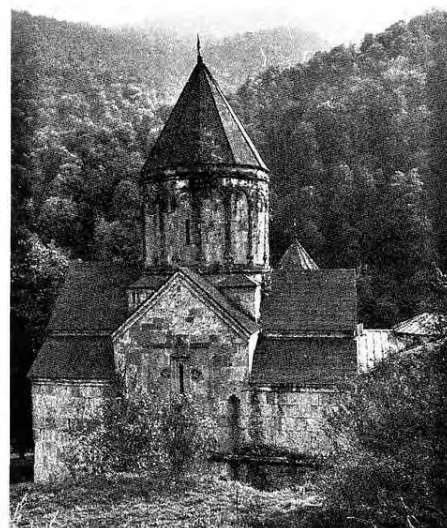
The single-naved Kat'olikē (1194) has a barrel-vault and a saddle-roof and it is adjacent to the north wall of St. Gregory.

The jamatoun standing against the west door of St. Gregory belongs to the A1 type. It has a squat cupola with a skylight; it has eight slightly curved and truncated facets. The low ceilings of the four corner compartments are decorated with rosettes and one with three figures to the east, two of them identified by inscriptions: the intendant Simeon and Father Daniel. The west door has a double frame covered with inscriptions, and a large cruciform composition surrounds the window above it.

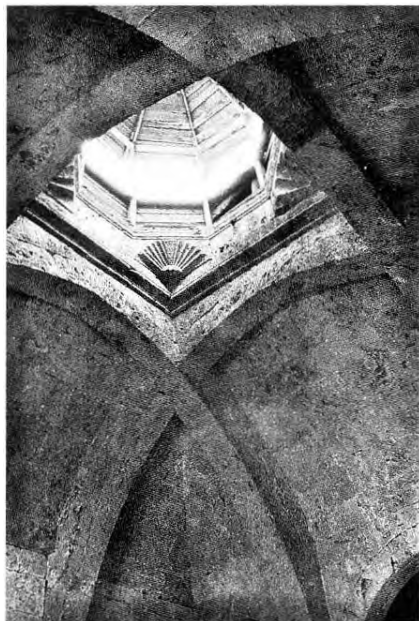
The royal mausoleum of the Kiwrikeans, south of the jamatoun, housed three tombs, including that of King Smbat, but nothing remains save the foundations.

The church of St. Stephen (Surb Step'annos), dated 1244 and restored in 1671, stands east of the main group. It is a small partitioned cross within a rectangular outline. It is a tall cylindrical drum with a conical roof. Its north, east and south façades have shell-shaped niches. A molded band borders the niches and goes up the façade, around the window.

The main church, the Holy Mother of God (surb Astuacacin), dated 1281 and restored in 1861 lies to the north of the main Group. It is a partitioned cross within a rectangular outline with pairs of niches in



729 - HAJLARCIN, MONASTERY. CHURCH OF THE HOLY MOTHER OF GOD. VIEW FROM THE NORTH.



731 • HAĬARCIN. MONASTERY. REFECTORY. INTERIOR VIEW OF THE WEST CUPOLA.



the north, east and south façades. Its cylindrical drum rests on pendentives and it has a conical roof. The doors have double frames, with rows of stalactites on the south door. Trefoils were added to the window frames and to the cross carved high on the south façade. Blind arches with unusual triangular motifs at the base of their small columns run around the outside of the drum. The donors represented high on the east façade can be identified as clerics from the hooded cape of the Armenian clergy and by their crozier. They might be the patriarchs Yovhannēs and Sargis mentioned in the inscription. From a model of the church placed between the two benefactors, with the dove of the Holy Spirit hovering above, its umbrella-roof suggests that alterations were later undertaken. A tympanum kept inside the church could be part of the first hypothetical structure of the church or of the jamatoun, now vanished (St. Mnaĉ'akan-yan). Carvings of the tympanum represent the Virgin with two adoring figures, one of them supposed to be Yovhannēs Armanec'i, patriarch from 1233 to 1256.

In 1248, the patriarch Yovhannes commissioned the architect Minas, with Muses and Grigoris, to build the refectory, which is a long room divided in two square compartments by two low pillars. The vault of each compartment is supported by two intersected arches, as in the jamatouns of B1 type. A feeling of strength and serenity emanates from the extremely bare interior, in which the only decorations are the stalactites and the shells carved at the base and on the sides of the skylights, protected outside by conical roofs on thin supports.

HAĬBAT

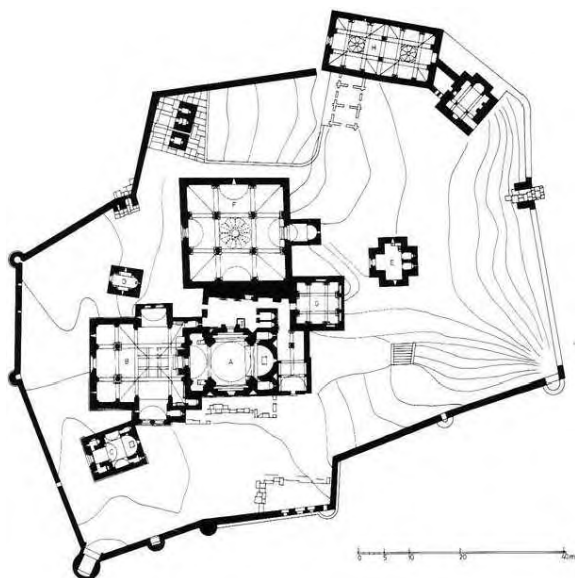
THE MONASTERY

It stands in a village, on a plateau overlooking the Debed valley, 15km away from Alaverdi (S.S.R. of Armenia, T'umanyan district, Jorop'or area of Gogaren province). The main buildings of the complex are closely grouped, and a large wall with round towers surrounds the complex. A hermitage and a fountain are outside the complex, and the monastery also used to own the Kayan Berd fort, built in 1233. HaĬbat was founded in 967 or 976 by Queen Xosrovanuyš, the wife of Ašot III Bagratid (the main church dates from about 976-991), and it was from the 10th to the 12th century the Kiwrikeans' spiritual center (St. Gregory in 1025, and the old jamatoun in 1125), flourishing in the 13th century under the Zakarids and the Ardzrunis, when it had a very active scriptorium (Gospel dated 1211). Three of the patriarchs were especially involved with building work: Yovhannēs of Xač'ēn built the jamatoun c.1210 and rebuilt St. Gregory in 1211, then built the Uk'anank' mausoleum between 1210 and 1220. Hamazasp was responsible for the bell-tower, built in 1245, the refectory and the jamatoun, between 1253 and 1257. Yovhannēs commissioned the fountain in 1258, the library, built between 1258 and 1262, and the khatchkar of Sadun in 1273. Restored between 1650 and 1670, the monastery suffered from incursions from the Lesguians in the 17th and 18th century, and was restored again, most recently in 1965-66.

The main church of the Holy Seal (Surb Nšan) was completed in 991 by Smbat Bagratid, then King of Armenia, and his brother Gurgēn, or Kiwrikē, King of Tašir; it was restored in 1651, 1655 and 1668. It is planned as a partitioned cross, originally open, with niches in the north, east and south façades. The cylindrical drum rests on pendentives and on three archbands progressively widening; the cupola was renewed in 1016, and it has a conical roof. A plaque embedded high on the east façade represents the two donors holding a model of the church: Gurgēn wears a kind of mitre and Smbat a voluminous turban

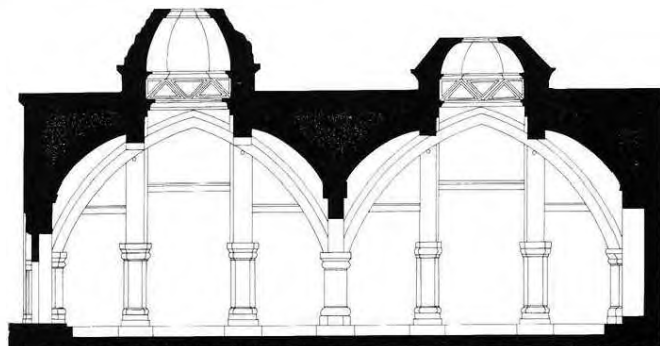


732 • HAĬBAT. CHURCH OF THE HOLY SEAL. APSE. PAINTING: CHRIST.



733 - HALBAT, MONASTERY. GENERAL PLAN.

- A. Church of the Holy Seal, 991.
 - B. Jamatoun, 1181 and c.1210.
 - C. Church of St. Gregory, 1025 and 1211.
 - D. Chapel of the Holy Mother of God, 13th century.
 - E. Bell-tower, 1245.
 - F. Hamazasp's jamatoun, 1257.
 - G. Library, 1262.
 - H. Refectory, c. mid-13th century.
- (Drawing by Fixot after Documenti di Architettura Armena, Milan.)



734 - HALBAT, MONASTERY. REFECTORY. LONGITUDINAL SECTION.
(Drawing by Fixot after A. Jakobson.)

similar to the caliph's. The fretwork frieze around the drum dates from a restoration undertaken in 1188 or 1221. The walls of the interior were painted in the 13th century: a Deisis combined with a theophanic vision (?) on the semi-dome of the apse; the Annunciation, the Nativity, the Presentation in the Temple, the Baptism of Christ, and below the Communion of the Apostles on the walls of the apse; the Pentecost on the north wall. The scenes are captioned in Armenian and in Georgian. On the south wall, a late 13th century painting represents the baron Xutlu Bujay (Ardzruni).

The jamatoun adjacent to the west façade of the Holy Seal, conceived in 1185 as an oblong gallery for the Kiurikians' mausoleum, was altered in about 1210. It is the first known example of a ceiling resting on two pairs of diagonal arches and, in this case, a reduced duplication of the diagonal arches of the central square area. Two columns support the western extension of the space. The large size of the west door, its rounded shape and a faceted band on its outside are unusual.

St. Gregory, in diagonal south of the jamatoun, was originally, in 1025, a church shaped as a partitioned cross within rectangular outside walls; it was rebuilt in 1211 with a barrel-vault and a saddle-roof.

The church of the Holy Mother of God, in slight diagonal north of the jamatoun, is a 13th century nave with a cupola.

The bell-tower, dated 1245, stand on higher ground, a few meters to the east of the complex. It has an original plan: the first level is cruciform with concave, squinched corners. They are surmounted by narrow wall panels, thus giving an octagonal shape to the second level, itself topped by a rotunda with six small columns and a hexagonal conical roof. Each façade is decorated with a cross the height of the first level, with a pair of small arched windows above; the four equal arms of the crosses end in quatrefoils.

The jamatoun of Hamazasp, immediately north of the Holy Seal, is dated 1257, and is the most representative of the A1 type. It has a cupola with a skylight and eight curved panels resting on squinches with stalactites; the cupola is decorated with a pattern of four leaves on a stem. Oddly, a single-naved chapel juts out of the east wall.

The library, dated 1262, is a square room whose vault is supported by two pairs of cross-sectioned arches resting on strong semi-columns, and it has a cupola shaped as an octagonal pyramid resting on triangular compartments. Niches to store books are carved in the walls. The library was later turned into a wine cellar.

The refectory is a long room in two compartments, each with a vault resting on two pairs of cross-sectioned arches. The structure is so similar to the Halarcin refectory that it suggests a date close to 1248.

The khatchkar called Amenap'rkic' (Our Saviour), raised against the north wall of the Holy Seal, was sculpted in 1273 for Prince Sadun Arcruni (Ardzruni). It is carved with the Descent from the Cross after an archaic iconography, and with the Ascension above, works which can be attributed to the sculptor Vahram.

The mausoleum of the Ukanids, at the extreme northwest of the site, has a group of three sepulchres used as pedestals for khatchkars dating from 1210 to 1220.

The Hermitage of Our Lord's Mother (Tiramayr), also called the Women's hermitage, was built in the 13th century on a hill east of the village. Restored in 1676, it has small nave with a cupola. Near it stand three khatchkars.

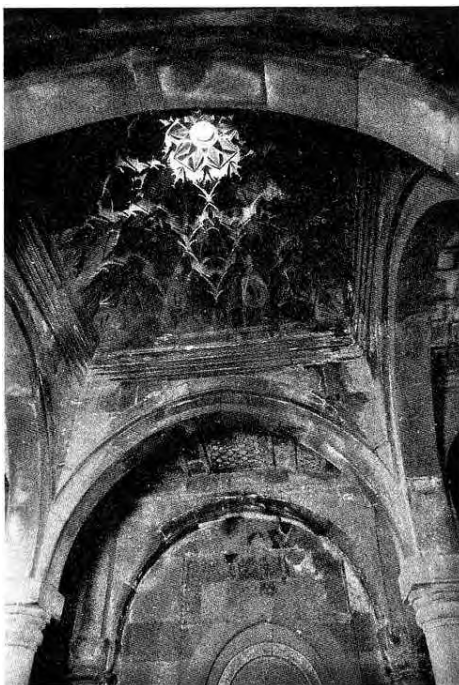
The fountain is large, with a saddle-roof, and three sides have arched openings; it dates from 1258.



735 - HALBAT, MONASTERY.
BELL-TOWER AND THE CHURCH OF THE HOLY SEAL.
VIEW FROM THE NORTHEAST.



736 • HAṬIÇAVANK'. MONASTERY. VIEW FROM THE EAST.



737 • HAṬIÇAVANK'. MONASTERY. JAMATOUN.
INTERIOR VIEW OF THE CUPOLA LOOKING EAST.

HAṬIÇAVANK'

THE MONASTERY

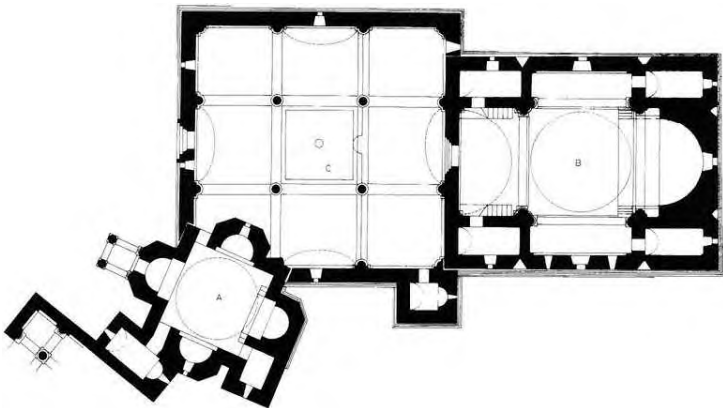
The monastery is built on an arid promontory on the west side of Mount Aragac, in the village of Haṛiç (S.S.R. of Armenia, Art'ik district, Širak area of Ayrarat province). The early core of the complex, in the middle of the site, includes two churches, two jamatouns, one of them destroyed, a gate tower and several chapels, mostly built at the beginning of the 13th century at the time of the Zakarids. The complex was restored in the 18th century and became in the mid-19th century the summer residence of the patriarch of Ejmiacin, who renovated the site completely, adding several service buildings at the north and west of the site.

St. Gregory (Surb Grigor) is a small square church with four apses, curved inside and at five facets outside. The sixteen-faceted drum resting on pendentives and the domed roof date probably from the 19th century restoration. The typology, the decoration of the window arches and of the cornices suggest a 7th century date; the oblique basketwork of the cornices tends to be from the second half of the 7th century, but it does not exclude a later date, the 9th or 10th century.

The various additions to the church include chapels jutting out of the southeast and southwest corners, one of them built by Sargis čon mid-13th century, and a gate tower in front of the west door dates from the 19th century.

The main church of the Holy Mother of God (Surb Astuacacin) was built, according to an inscription, by Prince Zak'arē in 1201. It is a partitioned cross with a chapel each side of the apse and two corner rooms to the west within a rectangular outline. Exceptionally, the upper level of the west rooms look on to the interior through an arch. Cantilevered staircases lead to the upper levels. The cylindrical drum has sixteen facets outside, and had an umbrella-roof replaced by a conical one in the 19th century. The step of the altar platform (bema) is adorned with rhomboids and triangles with stylized foliage motifs. Outside, the traditional Armenian decoration is updated (?) by Georgian models emphasizing verticality. Halfway up, moldings run upwards around all the decorative elements, uninterrupted. The brothers Zak'arē and Iwane are shown in profile in a niche on the east façade, the center of a rich composition. They probably wear the costume of Georgian generals: a tall bonnet with lateral ribbons, a caftan crossed over the front, and boots. The model of the church was placed between them, but it was replaced by a statue of the Virgin in the 19th century. A sphinx is carved to the left, at the edge of the gable and on a cornice below, handsome uncial lettering replaces the usual fretwork: « God, our Lord, have mercy on the labourers, Amen. » The outside of the drum is abundantly decorated with groups of three small columns, discs on long stems (labarums, or flags) and, under the gables of the roof, triangles filled with a variety of motifs.

The jamatoun was built before 1224 by Prince Vahram Anec'i the Chamberlain (inscription). It is adjacent to the west of the church and wider than the façade to the north. At the southwest corner, it absorbs the northeast apse of St. Gregory. It is an A1 type of building. The cupola of the skylight (*erdik*), which rests directly on a square base, is entirely carved with stalactites. The other compartments have flat ceilings beautifully adorned with a composition of carved and painted stones of two different depths: square compartments in recess, eight-pointed stars, angular fretwork, etc. The west door is the most important element of the exterior decoration: a double arch resting on small twisted fringe, columns frame the door and the tympanum, themselves framed by a rectangular outer frame. A pattern of stones, now damaged, fills the tympanum, gray pentagons alternating with finely carved red triangles forming five-pointed stars.



738 • HAṬIÇAVANK'. MONASTERY. PLAN OF THE EARLY GROUP.
A. Church of St. Gregory.
B. Church of the Holy Mother of God, 1201.
C. Jamatoun, early 13th century.
(Drawing by Fixot after P. Cuneo.)



739 - HOŘOMOS. MONASTERY. PRINCIPAL GROUP. VIEW FROM THE NORTHEAST.
(Archives of the History Museum of Armenia, Eriuan.)

HOŘOMOS, or XOŞAVANK

THE MONASTERY

The monastery stands north east of Ani, about 1400 meters, above sea level, on the edge of the Axurean gorge (Turkey, Kars district, Şirak area of Ayrarat province). The site of the monastery consists of two groups, the main one including the church of St. John and its jamatoun, of chapels lined up on the east side and of the « house of relics » to the south west. The lower group is built to the north on a dried-up meander. It includes two churches and a chapel. The name of the site evokes the Greeks (Hořom) because Hořomos was founded in the 930s by Armenian monks driven out of the Byzantine territories. It was the royal mausoleum of the Bagratids in the 11th century and belonged to the Vaç'utean princes in the 13th century. In spite of restorations in 1685, 1788 and between 1868 and 1871, it has been much damaged since it was abandoned at the beginning of the 20th century.

THE LOWER GROUP

According to an inscription, St. Menas (Surb Minas) was built before 986 (T'oramanyan stated a date between 930 and 953). It is a room with an archaic cupola, and the north, east and south façades have niches. The cylindrical drum, now damaged, was supported by squinches and it had a conical roof. The imposts of the slightly horseshoe central arches have abacuses decorated with twists and rows of hearts or very small arches in the early 10th century style. Outside, the tops of the niches have shell carvings; bands carved in the stone underline the contours and arches in relief are placed above the niches.

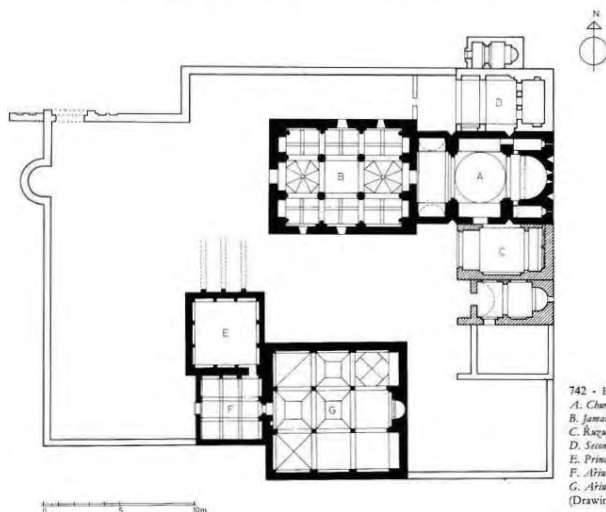
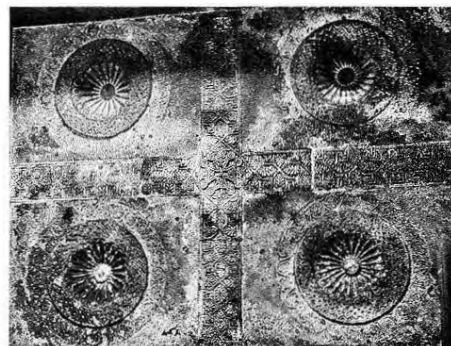
St. George (Surb Geworg) was erected between 1013 and 1020 east of St. Menas and it has a similar lay out, with squinches under the drum, now collapsed. The rectangular frames of the small columns under the arches of the windows are typical of the late 10th century and of the 11th century. There were paintings inside, probably dating from the 13th century. It is still possible to discern the figures of two praying bishops in the apse.

The funerary chapel of King Ašot III, who died in 977, is in ruins, east of St. George.

740 - HOŘOMOS. MONASTERY. PRINCIPAL GROUP.
JAMATOUN. INTERIOR VIEW OF THE SOUTHEAST PART OF THE CUPOLA.



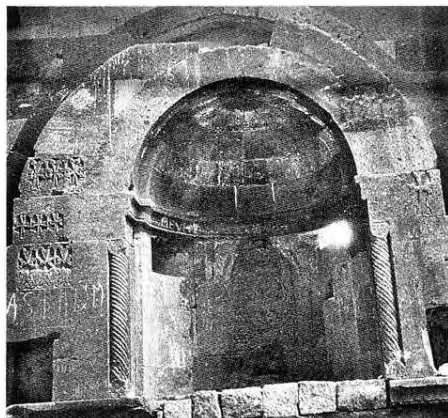
741 - HOŘOMOS. JAMATOUN. INTERIOR.
CEILING WITH ANGULAR COMPARTMENTS.



742 - HOŘOMOS. MONASTERY. PRINCIPAL GROUP. GENERAL PLAN.

A. Church of St. John, c.1036.
B. Jamatoun, c.1036.
C. Razuk'un's funerary chapel, 1223.
D. Second chapel, 13th century.
E. Prince Vaç'ut's reliquary room, 1229.
F. Ašot's jamatoun, 1277 (?).
G. Ašot's reliquary room, 13th century.
(Drawing by Fisot after J.-M. Thierry.)

THE MAIN GROUP



743 - HOŘOMOS. MONASTERY. PRINCIPAL GROUP.
ARIW'S RELIQUARY ROOM. NICHE-APSE.

Historical sources state that the main church of St. John (Surb Yovhannēs) was built by King Yovhannes-Smbat between 1020 and 1042. It is built in a style between the archaic single room with cupola and a partitioned, open cross. There are niches in the façades, except on the west one. The cylindrical drum is supported by pendentives and has a conical roof. Outside, the tops of the niches have a shell-shaped squinch topped by an arch. The arch of the double window of the east façade rests on three pairs of three small twisted columns.

The jamatoun, contemporary to the church, was a century ahead in style and is of a type common from the end of the 12th century: a cupola with skylight (*erdik*) on four A1 type columns. Contrary to later buildings, however, the length runs west to east as the arches supporting the roof rest on nearly free-standing columns. Finally, there is a tall campanile above the cupola, instead of a small lantern-turret; its rotunda was rebuilt in the 18th century. The inside of the cupola is in eight panels covered with exceptionally fine carvings. An east panel depicts the glorification of God and of the Church: God is surrounded by two angels and four mortals; below, two rows of figures represent the first patriarchs of the Armenian Church. The other panels have flowering crosses similar to the «flowers on belts» found on khatchkars, four compositions with swastikas and palmettes, and a vine plant. The rest of the ceiling has oggee arches in the west and east compartments, and in the six lateral compartments, medallions alternate with bands of swastikas and palmettes each side of a central cross. This type of decoration was also to be popular from the end of the 12th century.

Ruzuk'an's funerary chapel, from 1215, is adjacent to the south wall of St. John's, but is in very poor condition. It is on two levels: the sepulcher itself, which has a plain wall covered with khatchkars instead of an apse, and a ceiling supported by four arches and ribs. There are three oratories along the east wall: a small nave with cupola with saddle-roofed naves on either side. A single nave, partly collapsed, is adjacent to the south wall.

A similar chapel, of which nothing remains, was symmetrically placed north of St. John's.

Three 13th century rooms form an original group called «the house of relics». Northwest, the reliquary room of Prince Vač'ē Vač'utian, 1229, was a large square building with twelve niches carved in the interior walls. It had a ample vault without central support, carved with stalactites. The room south of it was perhaps a jamatoun built, according to an inscription, by Ariw in 1277. Its vault is supported by two pairs of cross-sectioned arches of B1 type.

To the east a large building, with cupola carved with stalactites and resting on four columns, was probably the reliquary room built at the same time by Afiw. An apse in the east wall evokes the Hamazasp jamatoun of Halbat, dated 1253-1257.

The only triumphal arch in Armenia was built across the road linking Ani to Hořomos; it was topped by two chapels with cupolas.



744 - HOŘOMOS. MONASTERY. PRINCIPAL GROUP.
RUZUK'AN'S FUNERARY CHAPEL. EASTWARD INTERIOR VIEW.



745 - HOŘOMOS. MONASTERY. PRINCIPAL GROUP.
JAMATOUN DATED 1058. INTERIOR VIEW LOOKING EAST.
(Archives of the History Museum of Armenia, Erivan.)



746 - IRIND. SEVEN-NAVED CHURCH. VIEW FROM THE NORTHWEST.



747 - IRIND. SEVEN-NAVED CHURCH. VIEW FROM THE SOUTH.

IRIND

SEVEN-APSED CHURCH

The church stands in the center of the village on the southwest side of Mount Aragac (S.S.R. of Armenia, T'alin district, Aragacotn area of Ayrarat province). It is not dated, and only the north side remains. The seven apses and a rectangular western extension surrounded a central circular space, not unlike the 7th century eight-apsed church of Zōravār. The altar-apse was flanked by square rooms jutting slightly to the east. Semi-columns with cuboid capitals stood between the apses and their arches, whose pendentives supported the base of the drum. Outside, the drum was octagonal with niches in the angles, as at Arcuaber, Gaīnahovit and Mastara, all dating from the 7th century. The west extension and the rooms had groin-vaults.

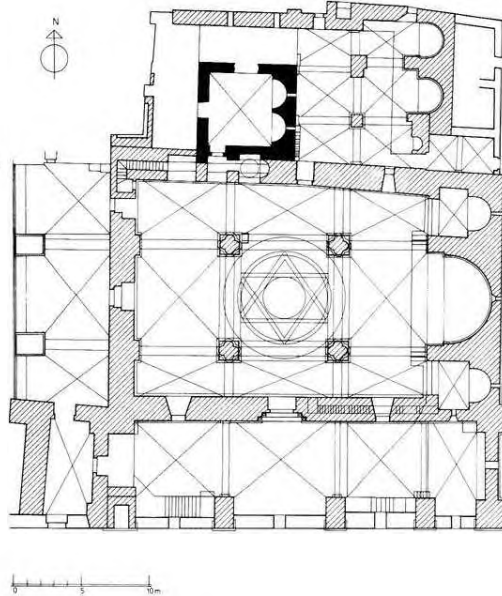
A common motif of the second half of the 7th century, the arcature around the outside walls is unusually arranged: the arches jut out of the facets behind the apses, and they are flush with the walls, framing the triangular inwards niches. Moreover, the blind arches differ according to the various parts of the church. On the north half, the decor is sparse but varied, with flat arches with fretwork and palmettes above the niches and simple archivols above the apses. On the south they were more ornate, including twists, a band with a scale pattern, and alternate head-to-tail and alternating leaves on the archivols of the apses, whilst a festooned roll with leaves and palmettes decorated the arches of the niches. There was a figurative carving on the inside of the first segment of these arches, representing a bust in relatively high relief, holding the end of a long stem forming a festoon on the arch above; fragments of four other figures are still visible. This kind of decoration seems to derive from the spandrels of the arcature of Zuart'noc', although there are no attributes to identify these figures as builders; the link with a foliage motif would rather suggest a symbolical meaning. A column filled the bottom of the niches each side of the west extension, under a small niche, and fretwork runs along the strong oblique of the cornices.

The church belongs to the group of buildings erected after Zuart'noc' in the mid-7th century, and is mostly in the same style as Zōravār, dated between 662 and 685, which places Irind in the second half of the 7th century, some alterations suggesting a date close to the end of the century.

JERUSALEM

The seventy monasteries mentioned in a 7th century text are evidently an exaggeration, but Armenian religious institutions are documented in Jerusalem as early as the 5th century. The Armenian Patriarchate was founded on the hill of Sion in the 6th century, and the present Armenian quarter, which it owns and which surrounds it, spreads over nearly one-sixth of the Old City, on the southwest of the hill. It was definitely purchased by the Armenians at the time of the Crusades, probably with the intervention of the kings of Cilicia. The quarter is dominated by the cathedral, and the complex was many times restored and embellished, especially by the patriarch Grigor Šh'tayakir in the 18th century.

748 - JERUSALEM. CATHEDRAL OF ST. JAMES, AND ANNEXES. PLAN.
(Drawing by Fixot after Vincent and Abel.)



749 - JERUSALEM. CATHEDRAL OF ST. JAMES. CHAPEL OF ST. EJMIAÇIN.
CERAMIC TILE FROM KÜTAHYA : JOHN THE BAPTIST.

MOSAICS

Seven mosaics decorated the flooring of Armenian funerary chapels. They bear inscriptions in Armenian but belong to a style of pre-Byzantine art from Palestine. Three of them are in good condition:

The mosaic of Šušanik, Artawan's mother, thought to date from the 5th century; it is in the present Russian convent of the Assension on the Mount of Olives. A fretwork of bands forms circles filled by various animals and fruit, with a lamb in a central square.

The mosaic of Tēr Yakob, perhaps from the late 5th century, is in the same convent, in the chapel of the Head of St. John the Baptist. It shows a band of squares and circles filled with animals and fruit.

The mosaic of the chapel of St. Polyuctus (?) in the Musrara quarter, near the Damascus Gate, is attributed to the mid-6th century. It shows an amphora, flanked by two peacocks, from which surges a vine developing into scrolls inhabited by birds. An inscription reads: «To the memory and for the salvation of all the Armenians known of our Lord.»

THE PATRIARCHATE

It comprises, amongst other buildings, the cathedral and its chapels, the church of the Archangels and the chapel of St. Theodore. It shelters about 4,000 early Armenian manuscripts, the second most important collection in the world, including some of the most beautiful manuscripts illuminated in Cilicia. There is also a very large collection of Armenian works of art.

THE CATHEDRAL OF ST. JAMES or OF THE SAINTS JAMES (Srboc' Yabobeanç')

The cathedral is at the center of a group of five buildings, the earliest one being the Byzantine chapel of St. Menas, founded in the mid-5th century by the patrician lady Bassa. Georgian buildings were added in the 10th and 11th centuries, including, it seems, the foundations of the chapel of St. Stephen (H. Vincent and M. Abel). The cathedral was essentially built by Armenians in the mid-12th century, as well as the chapel of St. Stephen, against its north wall, and the gallery (later turned into a chapel) against its south wall. The cupola was altered in the 13th century (B. Narkiss). A door was added to the west façade during the important restoration works undertaken from 1727 to 1737 by the patriarch Grigor.

The chapels of St. Menas (Surb Minas) and of the Apostles (Surb Afak'eloc') are superposed along the north wall of the cathedral. St. Menas is on the lower level, a square nave with two apses with a slightly pointed arched vault. The upper chapel is smaller and has a semicircular apse. The superposition seems to indicate a funerary function. A pediment, a few sculpted fragments and a mosaic floor under the present flooring confirm the early date of the monument. The mausoleum of St. James is located between its south wall and the cathedral.

The cathedral is a cross within a plain outline, with four free-standing supports, a much-used Armenian layout. The outside wall of the apse and its side apsidal rooms are perhaps from the 13th to 14th centuries. The square pillars were originally cruciform. They support the pendentives leading to the low cylindrical drum. Rebuilt in the 13th century, the cupola is reinforced by six cross-sectioned arches forming a six-pointed star. This pattern would be identical to the church of Xorakert, 1251, and to some 13th century jamatouns, were it not for the arches starting from the base of the drum. It is reminiscent of the cupolas of the 10th century Arabic mosques of Spain. The cathedral has retained some of the decoration perhaps sculpted by Frankish craftsmen in the 12th century (Provençal, according to B. Narkiss): the south door with a pointed archivolt resting on two pairs of small columns and the acanthus leaf capitals of the pillars. The interior decoration is exceptionally rich, and of a later date. A wooden door was donated in 1371. The mosaic flooring dates from 1651, and the furniture is from the 17th and 18th centuries. The altar steps (bemas) were adorned with carved marble plaques between 1727 and 1737, and the lower part of the walls with faience tiles.

The chapel of St. Ejmiacin is contemporary to the cathedral. It was originally a gallery opening to the south through four arches, which were walled up in 1666, allowing the space to be used as a chapel. In the 18th century, the interior was decorated like the cathedral, with an iconostasis, railings, and a canopied throne. Ceramic tiles from Kütahta, with inscriptions and figurative motifs, were applied to the walls.

K'ANAK'ER

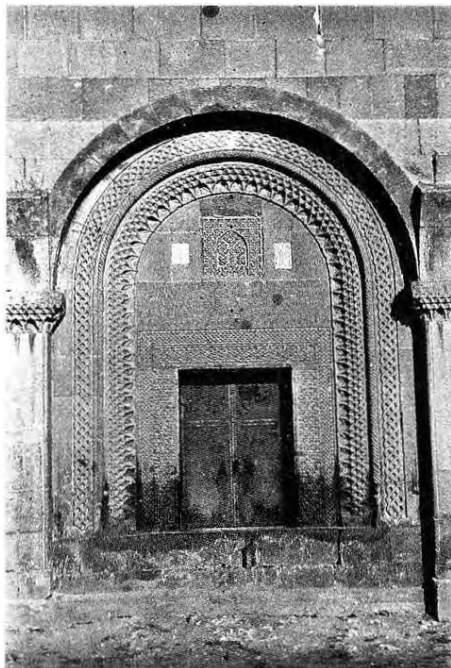
Nowadays K'anak'er is in the northern quarter of Erivan, capital of the S.S.R. of Armenia. It remained a village until the beginning of the 20th century (Kotayk' area of Ayraat province). There are two churches on a hill and a funerary monument to the south east, in the village itself.

THE CHURCH OF ST. JAMES (Surb Yakob)

The church is dated 1695 by an inscription. It is a basilica with three naves and two pairs of cruciform pillars acting as partitions between the naves. The semi-circular apse is flanked by two slightly rectangular corner rooms. The three naves have archbays under their barrel-vaults and the whole building is covered by a saddle-roof. A skylight opens in the ceiling of the central nave, protected outside by a small lantern. A three-bayed porch, which formed a gallery along the west façade, has completely disappeared. Typical of the 17th century style, the west door has a wide fretwork frame, itself framed by a large arch with carvings of fretwork, twists and Ottoman stalactites. The window is shaped as a double cross, first seen at Tat'ew in 1295 and at Areni in 1321, but it is surrounded by a large cruciform composition including four crosses, three angels and two snakes. An eagle and a winged lamb figure to either side of the central south window.



750 - JERUSALEM. CATHEDRAL OF ST. JAMES. CHAPEL OF ST. EJMIACIN. INTERIOR, VIEW OF THE ALTAR.



751 - K'ANAK'ER. CHURCH OF THE HOLY MOTHER OF GOD. WEST FAÇADE. DOOR.



752 - K'ANAK'EĒ. CHURCH OF THE HOLY MOTHER OF GOD. GENERAL VIEW.

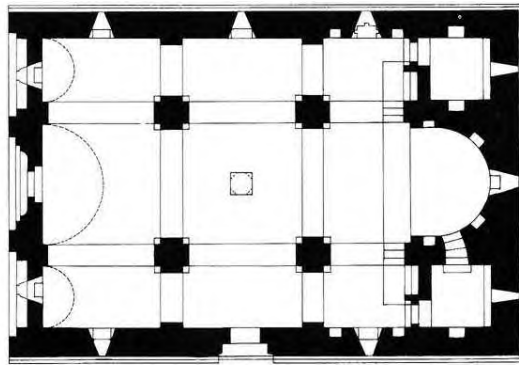
THE CHURCH OF THE HOLY MOTHER OF GOD (Surb Astuacacin)

The church overlooks the village and is nearly identical to St. James', if a little smaller. The other and black stones of its facing are disposed in checkered diamonds along the gables and in horizontal stripes on the lower two-thirds of the walls. Two doves are carved above the windows of the south wall; doves are carved under the frame of the west window, with two cherubs above them. The east window is surrounded by a rich cruciform composition with stars, topped by a cross and completed by two human masks and four doves.

THE KHATCHKAR MONUMENT OF PETEWAN

This small saddle-roofed building contains a khatchkar. An inscription states that it was commissioned by Petewan and his wife Awag, and that it was carved by Mxit'ar in 1265. « We have chosen this site for our sepulcher and this cross to protect our tomb. » Four figures carved on the edges and at the top of the khatchkar probably represent the couple and their children.

Sixteenth and 17th century khatchkars stand around this small monument.



753 - K'ANAK'EĒ. CHURCH OF ST. JAMES. PLAN.
(Drawing by Finot after K. Jafadaryan.)

KAPOSIVANK'

THE MONASTERY OF ST. JAMES OF NISIBE (Surb Yakob Mēbnay Hayrapetivank')

The monastery is located 1 1/2 miles west of Erzincan (main town of Vilayet, 6,500 feet above sea level, on a flat area of the east flank of Mount Karadagh (Mount Sepuh, Ekeleac' area of Higher Armenia province). The complex was enclosed within a surrounding wall, and included two churches, a jamatoun, a bell tower and various other buildings, of which only the church of St. James remains in relatively good condition. A legend dates it from the 4th century, but the monastery is not attested to before 1224. Destroyed by Turcomans in 1425, it was rebuilt shortly after; the date 1460 is indeed engraved in its tympanum. It was restored in 1684. The monastery sheltered a very active scriptorium in the 15th century, and it was one of the most important religious sites of the Erznka region in the 17th century.

The church is a cross within plain outside walls, with two free-standing supports on the west side. This layout was rare in Armenia (there is another in Areni, dated 1321, and a few later examples in the Vaspurakan), but it was frequently used in Georgia and in Byzantium. The apse is neatly shaped as a horseshoe. The west supports are strong square pillars. The cylindrical drum rests on pendentives and arches which are only slightly pointed. The cladding finish is rather irregular outside, but of better quality inside, where there are a certain number of carvings. The bottom of the east semi-dome has a dentiled cornice, a row of small sharp tongues, a motif popular in the 13th century, and overlapping trefoil motifs edged by criss-crossed rolls, an ornament associated with decorations posterior to the Seljuks. The east wall has embedded twisted semi-columns and a Seljukian chain fills the angles of the pillars. A similar motif is used on Armenian monuments in the Crimea and Lwow, dated 14th century. A lion passant is carved on the north capital of the chancel arch, and the head of a calf on the south capital. A human head is also carved on the capital of the southwest pillar, on the north face, perhaps symbols of the Evangelists? The capitals of the west pillars have dentils and small tongues, as in the apse, but they alternate with a row of stalactites in a style close to the Ottoman type.

The carved decorations, closely linked to the Arabic and Armenian styles of the 13th to 17th centuries, support information relating to a rebuilding in the 15th century and a restoration in the 17th century.



754 - KAPOIVANK'. MONASTERY OF ST. JAMES OF NISIBE.
GENERAL VIEW FROM THE SOUTHWEST.



755 - KAPUTKOJ, CHURCH OF ST. JAMES. PAINTINGS ON THE WEST WING: FIGURES OF PRINCES.

KAPUTKOJ.

THE MONASTERY OF ST. JAMES (Surb Yakob)

The monastery used to stand near the village of Anzak, on Cape Kaputkoj, 6, 889 feet above sea level, on the east side of the Kuskunkiran pass (south shore of Lake Van, Turkey, Rštunik' area of Vaspurakan province). It was traditionally thought to have been founded to shelter the finger of St. James of Nisibe, and it would have been flourishing during the Vaspurakan kingdom. Documented sources indicate that it was restored in 1412 by Step'annos Pir. It was abandoned after the 19th century pillaging and massacres and demolished in 1969 to enlarge a road. The complex of the monastery included a church, three chapels and a fountain.

The church of St. James was a partitioned cross within plain rectangular walls, and its upper structure had collapsed. The corner rooms had probably been added later, as the original plan was a free cross with an apse. The vault of the nave was supported by a slightly horseshoe-shaped archband. The central square had pointed arches. The walls were made of rough stones set into mortar, but the arches and pendentives were made of bricks, a mixture of techniques usual in Vaspurakan. The octagonal drum had a facing of white stone plaques, and a pyramidal roof.

There were no carvings, but the interior had paintings, also a local characteristic; some of the scenes were still identifiable: an Annunciation, a Visitation and perhaps an Announcement to the Shepherds (?) or the Dream of Joseph, a Flight into Egypt and figures without halos were painted in the south arm. In the west arm, two mounted saints and figures without halos, wearing caftans and often turbans, perhaps donor princes from the Ardzruni dynasty, including Dawit', son of King Senek'erim-Yovhannēs, whose name is on an inscription (?). Compared to Byzantine iconography, the style of these paintings had much in common with that of Alt'amar, early 11th century, and had some Arabic characteristics.

From the free cross layout, not used after the 11th century, and the paintings showing costumes datable to the 10th to 12th centuries, the church could plausibly date from the 16th to 11th century, at the time of the Ardzruni kings of Vaspurakan. J.-M. Thierry proposes the attribution of the monastery to King Senek'erim-Yovhannēs (1003-1021). The corner rooms were perhaps added during the 15th century restoration.

756 - KARS, CATHEDRAL OF THE HOLY APOSTLES.
VIEW FROM THE SOUTHWEST.



KARS

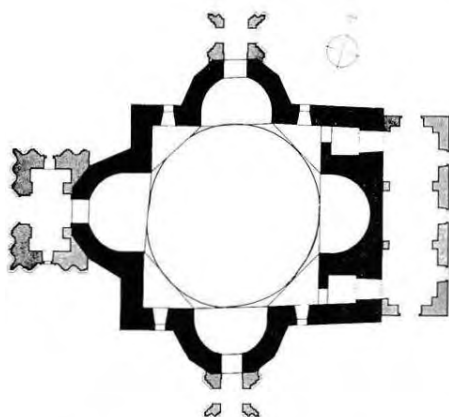
THE CATHEDRAL OF THE APOSTLES (Surb Afak'eloc')

The cathedral stands in the old quarter of the city of Kars, 5,740 feet above sea level (principal regional town in Turkey, Vanand area of Ayrarat province). Historians state that it was built between 930 and about 943 by King Abas Bagratid, when Kars was, for several decades, the capital of Armenia. Converted into a mosque by the Turks in 1579, the Russians used it as an Orthodox church in 1877 and added porches to the exteriors of the apses, and a sacristy outside the altar-apse, which is flanked by two corner rooms. Inside, they installed an iconostasis and painted the walls. The cathedral was also used as a museum for a while.

It has four apses as a cross around a square center, a type already used in the 7th century, but the plan is somewhat irregular, perhaps because, at the beginning of the post-Arabic renaissance, the architects lacked experience. The apses are semicircular inside and have five facets outside. The outside wall of the altar-apse is also pentagonal, but the lower part and its corner rooms are in a straight line. The cylindrical drum rests on eight equal arches, four above the apses, and four below the large squinches above the angles of the central space, as in Mastara, 7th century; it has a conical roof. The height of the building and the relative height of the roof illustrate the tendency to verticality of the buildings of this period.

The decoration is also a combination of old and new trends. There are fine ribs inside the cupola, which is a 7th century motif. The very coarse carvings of the Evangelists' symbols in the squinches are a Byzantine formula used in a few Armenian buildings from the 10th century. Four other, unidentified, carvings, on the spandrels of the central arches, are equally rudimentary. Outside, the arches of the windows are in the 7th century style, but the basketwork of the cornices has a sharp profile typical of the new tendencies. The double cuboid capitals of the arcature running around the drum are 7th century, but their twisted columns are an innovation; the arches are flat with S-shaped or lyre-shaped palmettes of Arabic origin. Twelve full-length figures, flat primitive carvings, stand in the spandrels of the arches. Their gestures are varied, and some of their attributes are disconcerting; the figures, linked to the Apostles, seem related to a Byzantine model which is not properly understood: the twelve Apostles, or eleven Apostles and the Virgin in a reduced version of the Assension. Above the northwest oculus, a plaque carved with the bust of a man flanked by two snakes may be St. Gregory the Enlightener attacked by two snakes (J.-M. Thierry). This theme, three times repeated at Tat'ew (895-906), could have a more symbolical meaning.

There is also a church in ruins under the citadel and an single-naved church in Kars. It is called Beşik kilise, and it is traditionally attributed to the Byzantines, who occupied Kars in 1064. Two later buildings, a bell-tower and a large church with the plan of a cross with four free-standing supports within a rectangular outline, have been completely demolished.



757 - KARS, CATHEDRAL OF THE HOLY APOSTLES. PLAN.
(After M. Dupin and J.-M. Thierry.)

K'ASAL

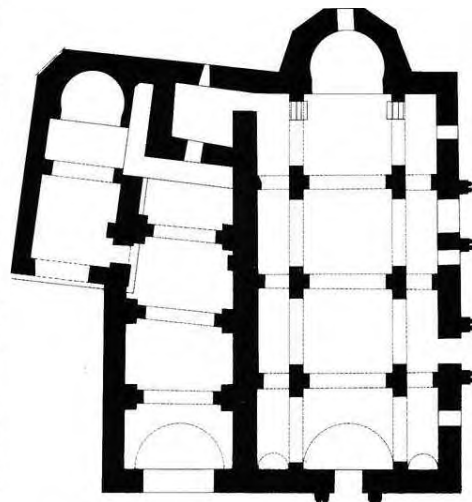
THE BASILICA OF THE HOLY CROSS (Surb Xaç')

The basilica is situated in the large village of Aparan, principal district town of the S.S.R. of Armenia (Center of the Nig area of Ayarat province), 6,700 feet above sea level, on a plateau of the high valley of K'asal. Undated, the church was partly restored in 1877, when the semi-dome of the apse was rebuilt, and in 1947-48. A complete restoration is under way.

The basilica stands on a three-stepped platform, and the vaults have long since collapsed. It is a long room, twice as long as it is wide with two parallel rows of three T-shaped pillars partitioning it into three naves. The central nave, twice as wide as the lateral ones, is extended by a horseshoe apse which has pentagonal outside walls. The three naves had barrel-vaults, and the arches still extant are horseshoe shaped. A horizontal band at the top of the west façade is all that remains of a pediment, showing that the building was « eastern », with a single saddle-roof.

There is a chronological incongruousness between the various elements of the basilica. The doors are original, with their carved lintels. The west lintel represents the yearning for salvation, a well-known allegory: two stags on either side of a central cross, their heads raised towards a vine. It is an unskilled line carving. The south door near the apse, second in importance, has a lintel primitively repeating the same motif, and the lintel to the west of the south façade has a modest cross in a medallion. The similarity of the style of these lintels with the carvings of the Ajie' mausoleum, dated 364, may indicate a date close to the end of the 4th century or beginning of the 5th century. The threshold of the west door, abnormally high, has led to suggestion the existence of a royal or princely loggia (A. Sahinyan), or the access to a palace (A. Khatchatrian). The *portals*, of which little remains, were of a later date: two-columned jambs and acanthus-leaved capitals, very much like those of Tekor, which are from the end of the 5th century. The *apse* was also a later addition, as the exterior masonry is not linked to the lateral walls. There is a difference between the bases of the angles of the apse, (moldings with a groove in between, also found in the Ejmiacin cathedral, dated c.480, and in Georgian basilica of Bolnisi), and that of the pilasters on either side of it, which have a rare and very simple design with a slight cavetto. There is also a difference between the pillars of the apse with the other pilasters of the basilica. The apse could date from the late 5th century. The *windows*, which belong to the earlier period, seem to be disposed irregularly, but they are in fact placed in relation to the pilasters and the doors. Their decorations, however, tend to belong to the later style, with a molded band very similar to that used at Tekor at the end of the 5th century. There is a difference, however, because the horizontal arms of the bands following the arch of the windows are not angular extensions but are placed against them at right angles; this is a very old variation of the proper Armenian window arch, of oriental Roman origin. A Syrian motif of a horizontal band was chosen either side of the apse, and the *cornices* were a degenerate form of Greco-Roman brackets.

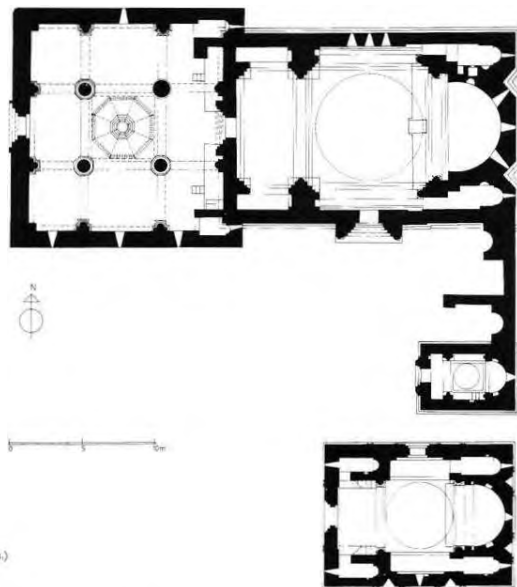
The date of the building is arguable. Most of the structure and the walls up to the windows are part of the original basilica, and could be dated from the end of the 4th century. There is no indication of earlier foundations nor of the presence of a rectangular sanctuary (A. Sahinyan). The addition of the apse, the upper part of the walls, of the superstructures and the portals date probably from the end of the 5th century. The three north annexes seem to be of an even later date. As the orientation of the room and of the single nave is the proper one, the basilica itself is slightly off the sacred axis.



758 - K'ASAL, BASILICA OF THE HOLY CROSS, AND ANNEXES. PLAN.
(Drawing by Finot after A. Sahinyan.)



759 - K'ASAL, BASILICA OF THE HOLY CROSS, VIEW FROM THE SOUTH.



760 - KEČ'ARIS. MONASTERY. GENERAL PLAN.
(Drawing by Fixot after Documenti di Architettura Armena, Milan.)

KEČ'ARIS, or KEČ'ARUK'

THE MONASTERY

The monastery overlooks the large village of Cafkajor, 6,060 feet above sea level, in a wooded valley on the east slope of Mount T'ejenis (S.S.R. of Armenia, Hrazdan district, V'araznunik' area of Ayrarat province). When the Bagratids gave the village to the Pahlavids in the 10th century, the illustrious Prince Grigor Magistros (990-1058) founded the complex of the monastery and built the church of St. Gregory. A second period of building followed the Turkish invasion and the liberation of the complex by the Zakarids in 1196; the jamatoun was built c.1200. In 1203, the Zakarids gave the complex to Prince Vasak Xalbakean, who built the Kat'oljikē church. The chapel of the Resurrection followed in 1220. Damaged by the Mongols in 1236, Keč'arīs was restored by Prince Hasan Jalal-Dawla of Nač'en in 1248. Its scriptorium was active from the 14th to the 17th century. The complex was seriously damaged by an earthquake in 1828, and important restoration works were undertaken between 1937 and 1958. Keč'arīs is one of the few of monasteries having flat walls behind the chevet.

The church of St. Gregory (Surb Grigor) was built in 1033, according to an inscription on the south door, or in 1003 (G. Yovsēp'ean), or 1013 (M. Hasrat'yan), other dates have been suggested. It is an open cross within a plain outline, with a slightly horseshoe apse and a two-storeyed corner room on either side. As in 7th century domed rooms, only the east façade has two niches, leaving room for the three windows of the apse. Inside, under the influence of new styles created at Argina and at Ani, the supports are in bundles; the rolls of the central arches are wider towards the top. The cylindrical drum resting on pendentives, most probably rebuilt in 1248 and ruined in 1828, had twelve outside facets in the 11th century. The west and south portals are framed by archivolt resting on jambs, and their strong relief on the south portal suggests a more important structure than the present horseshoe archivolt. Triple-arched bands top the east niches and the windows of the other façades. One of the capitals of the south portal has a row of small balusters, a popular motif at the time. There are traces of blind arches at the bottom of the drum, to which a frieze of angular scrolls was added in the 13th century.

From the 11th to the 13th century, churches were built against St. Gregory, starting from its south side.

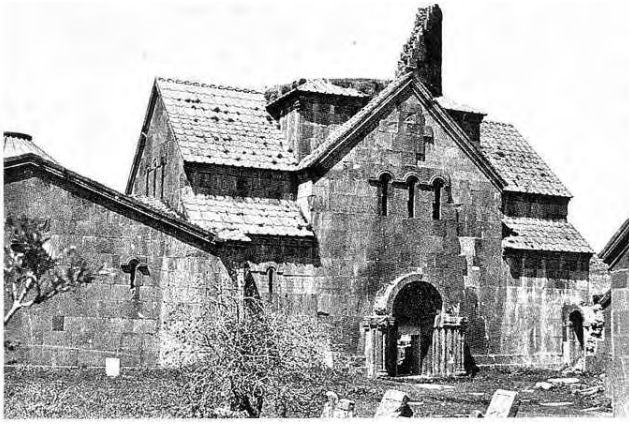
The first two chapels are now destroyed, and a row of khatchkars is now erected in their place.

More to the south, the funerary (?) church of the Holy Seal (Surn Nšan), could eventually be dated 1051 and attributed to Grigor Magistros, on the basis of a historical document. An inscription states that it was restored in 1223. It has a small nave with cupola, with slender proportions, with a fine drum and a conical roof. The porch is in the same style as St. Gregory's, and the arcature of the drum is quite simple.

An inscription indicates that the church called Kat'oljikē, separated by a narrow path from the Holy Seal, was completed at the latest in 1214. It is a partitioned cross within a rectangular outline, with two-



761 - KEČ'ARIS. MONASTERY. CHURCH OF THE HOLY RESURRECTION.
WEST FAÇADE OF THE PORCH.



storeyed corner rooms. Although the drum has collapsed, the verticality of the building is obvious, and it is emphasized by the exterior decoration, in which the arcature above the shell-shaped squinches of the niches is combined with vertical moldings in the center of the façades. The tall, wide cross carved on the west gable evokes Georgian façades. The drum had an arcature and a Seljukian chain around its base. The A1 type jamatoun with four columns in front of St. Gregory dates from about 1200; an inscription from 1206 was engraved when the work was finished (?). The low cupola of the church is a truncated and slightly concave octagonal pyramid with a wide deailed band, a row of small tongues and a Seljukian chain around its base. Two vases are carved above the window arcature of the west façade. Similarly positioned, there are two rosettes on the south façade, and a sundial higher on the wall.

After the building of the jamatoun, the tympanum of St. Gregory was decorated with a Deisis complete with angels, the Apostles and mortals painted on the arch.

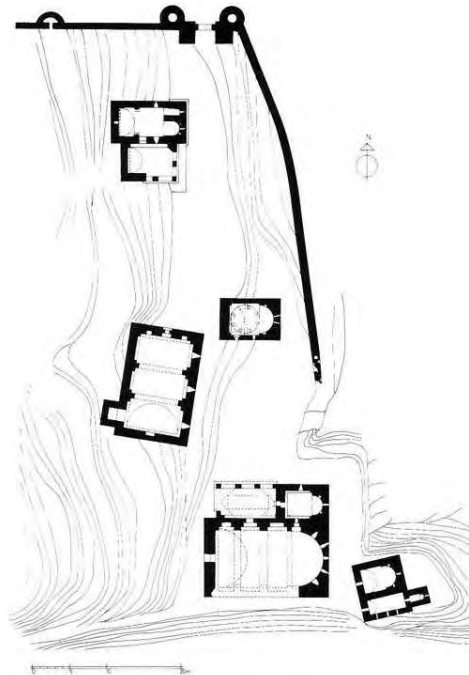
Placed on a high podium, the khatchkar of the architect Vee'ik stands among several others, erected east of the churches. It bears the inscription: « Remember God's servant in your prayers, the stone-mason Vee'ik, he who built this new church and, with the end of his work, so ended his life. » The church in question is most probably the Kat'olikē.

The small church of the Resurrection (Surb Yarut'iwn) stands elegantly in an old cemetery, about 330 feet to the west. An inscription dating it 1220 indicates its funerary function. It is single-naved, with a cupola, and has a very small barrel-vaulted porch open to the west through a double arch resting on a large central column; the arches are edged by a frieze of small tongues.

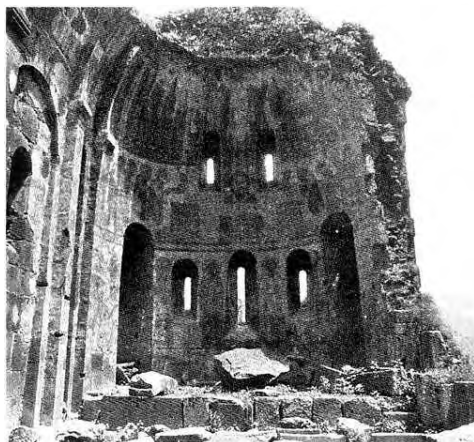
K'OBAYR

THE MONASTERY

The monastery was built against the wooded flank of the deep gorge of the River Debed, above the hamlet of K'ober (S.S.R. of Armenia, T'umanyan district, Tasir area of Gogaren province). The buildings are in very poor condition. The main group consists of the church and its annex buildings (along the precipice), the bell-tower-cum-mausoleum, to the north, the refectory, slightly to the west between the church and the mausoleum, and of Kat'olikē chapel slightly to the east. There is another chapel farther north, towards the entrance of the complex. Rooms carved in the rock above the monastery are no longer accessible. K'obayr seemed to belong to the Kiwrikeans, kings of Tasir, from the end of the 11th or the beginning of the 12th century. An inscription mentions that two princesses from this dynasty ordered the building of the Kat'olikē chapel. The territory was passed over to the Zakarids at the end of the 12th century, and it became the spiritual domain of Šahnšah Zak'arēan's family, of the Chalcedonian faith, in the 13th century; he was himself buried on the site in 1261. The inscriptions, now in Georgian, relate the works carried out by two of his sons: the monk Giorgi ordered the restoration of the upper walls and the paving of the church, its porch and the courtyard in 1276; he commissioned the paintings in the porch in 1282. In 1279, Mxargrjel and his wife Vaneni built the bell-tower-cum-mausoleum, where they were buried. Abandoned for several centuries, K'obayr was revived in the 17th and 18th centuries, when it was returned to the Armenian Gregorian rite. The paintings were restored in 1971. The Kat'olikē chapel is single-naved with a barrel-vault, now collapsed. A simple arch resting on coarsely molded jambs frames the massive door lintel. An annex facing south was extended by a small apse, and had a lean-to roof.



763 - K'OBAYR. MONASTERY. GENERAL PLAN.
(Drawing by Fixot after O. Xalp'axc'yan.)



764 - K'OBAYR, MONASTERY. MAIN CHURCH. VIEW OF THE INTERIOR TOWARDS THE APSE.

Not dated, the main church has a single nave, and its barrel-vault was reinforced by three archbands resting on pilasters; the vault and the south wall have collapsed. Unusually, two tall niches, inside the building, flanked the apse, which was lit by five windows, two lower and two upper ones. The west door is very soberly decorated. More attention was paid to the north door, which has a double-twist frame and a curved outer frame, with twist and fretwork patterns. The decorative style of the east façade has an Armeno-Georgian simplicity: moldings raise from the base of the wall to frame the window, and end in a tall carved cross; the cornice is carved with curvaceous scrolls and upside-down palmettes alternating with upright ones. The interior was decorated with paintings, and some of them are still extant in the apse: an enthroned Virgin and Child between two archangels, in the semi-dome; below, a Communion of the Apostles on either side of a large bust of Christ, an exceptional motif; and full-length figures of deacons, saints and Fathers of the Church on the lower level, between the windows and the niches. The building can be dated from the end of the 12th century to the first half of the 13th century, but the Georgian elements tend to belong to the early period of the Chalcedonian Zakarids, c.1220-1250. Mrs. N. Thierry suggests c.1171 for the church and the paintings.

The adjoining chapel, facing northeast, is a barrel-vaulted single nave. Its carvings also have Georgian motifs tempered by Armenian influence: horizontal double small columns, square plaques, groups of small grooves, rounded band with scrolls. The interior was painted: in the apse, a Deisis, a Communion of the Apostles and a row of bishops, on three levels; scenes from the life of the Virgin on the north wall and the beginning of the vault: a Nativity, the Presentation in the Temple, the Death of the Virgin; a series of donors on the west wall and the lower part of the north wall, including a woman carrying the model of a church. They may be members of the Šahnsah family (L. Durnovo, I. Diamp'yan). The chapel is probably contemporary with the church, as the paintings are identical.

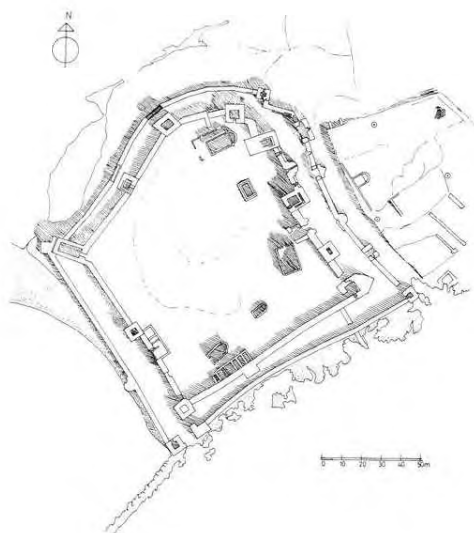
In ruins, the jamatoun standing between the church and the chapel opened to the north and the west through arches. Its roof was supported by squinches in the angles of the walls.

The bell-tower cum mausoleum, from 1279, is a square room with an apse, a roof supported by cross-sectioned arches, topped by a rotunda. The portal was of a type common in Armenia at the time, a rectangular frame decorated with stalactites, while the window frame was of simplified Georgian style.

The refectory was a large room with a barrel-vault and three archbands.

To the north of the complex, the funerary chapel was a single naved with a barrel-vault on an archband, and a double, asymmetrical apse. The imposts, with their honeycombed angles, are 13th century. An adjacent jamatoun to the south, opened through arches.

An oratory, with a barrel-vaulted nave, and built over a tomb, stands on its own southeast of the monastery; it can be dated to the 13th century.



765 - KORIKOS. FORTIFIED HARBOR. FORT ON LAND. PLAN. (Drawing by Fiaot after Hertzfeld.)

KORIKOS

THE FORTIFIED HARBOR

The harbor spreads over two adjoining bays along the Mediterranean, 16 miles northeast of the town of Siliſke-Seleucia (Turkey, İçel district), not very far from the ruins of the ancient city of Korykos, where there are two pre-Byzantine basilicas and a church-mausoleum. Probably Roman originally, then destroyed by the Arabs, the harbor was rebuilt by Alexis Comnenus after the First Crusade. It may have been handed over to the Armenian prince T'oros II Roubenid c.1150, and was rebuilt in 1206 by King Lewon II the Magnificent (1187-1219). It was the second port of the Armenian kingdom of Cilicia (1198-1375) after Ayas. Two Armenian inscriptions, one from 1206, now vanished, the other from 1251, in situ, attribute the reconstruction of the maritime fort to Lewon II and Het'um I (1226-1269). Following the fall of the Armenian kingdom, Korikos was ruled by the kings of Cyprus until 1448, and was conquered by the Ottomans in the 16th century.

The layout of the fort is roughly a diamond shape pointing into the sea. The old Byzantine wall, reinforced by a number of square towers and rebuilt by the Armenians, is surrounded by another Armenian rampart, shorter and with a lesser amount of towers, which are mainly erected on the landward side, where a ditch runs along the fort. Following a strategy attested elsewhere in Armenia, such as Ani,



766 - KORIKOS, FORTIFIED HARBOR.
FORT ON LAND.
VIEW FROM THE EAST.

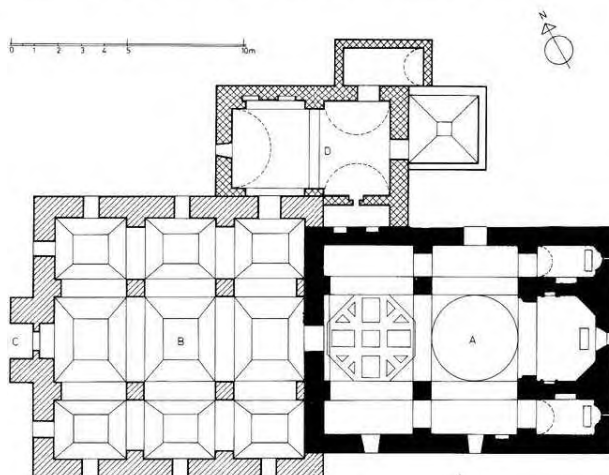
outside door in the east wall does not face the door of the inner wall. Another entrance in the south side of the outside rempart only, gives on to the sea. The building technique is a combination of the Armenian mortar filling with stone facing, imperfectly cut, and of the classical cut stone linked to the Byzantine work. The ruins of three single-naved churches, two of them Byzantine and the other, and the south end, Armenian (according to R. Edwards), lay on the site. Fragments of Roman sculptures were recycled, and a khatchkar is embedded above the inner east door.

The maritime fort (in Turkish Kiz kalesi: the Girls' castle), restored in the late 1950s, stands on a small island close to the shore, on the other side of the double bay, 820 yards south of the fort on land, a jetty linking the two forts. As at Ayas, the two forts together gave the harbor better protection. The maritime port is an irregular polygon with a single wall reinforced by square towers facing south (Byzantine, according to R. Edwards), round towers to the east and north, and a triangular northeast tower. The keep, standing at the northwest point, was used as a castle and contained a single-naved chapel and a fountain. A barrel-vaulted gallery runs along the west side of the surrounding wall, its fifteen arches opening on to the interior of the fort.

KTUC*

THE MONASTERY OF ST. JOHN (Surb Yovhannēs)

Ktuc* (in Turkish: Çarpanak) is a small island near the shore of Lake Van (Turkey, Van district, Aërberani area of Vaspurakan province). The buildings of the monastery are destroyed, but the church and its jamatoun are fairly well preserved. The complex was attested to in the 15th century, when it had a very active scriptorium, and in the 17th century, although the present buildings are of a later date. The church of St. John the Baptist was commissioned in 1712 or 1713 by the patriarch Simēon from the master-builder Xoşabab, with funds provided by the citizens of Baġeš (Bitlis). The jamatoun was erected shortly afterwards, and the two buildings were restored between 1801 and 1829.



767 - KTUC, MONASTERY OF ST. JOHN.
GENERAL VIEW FROM THE SOUTHWEST.

768 - KTUC, ST. JOHN, MONASTERY. GENERAL PLAN.

A. Church, 1712 or 1713.
B. Jamatoun, 18th century.
C. Gate tower.
D. Chapel of the Holy Archangels.
(Drawing by Fixot after J.-M. Thierry.)

The church belongs to a type rarely found in Armenia, consisting of a cross with two free-standing supports, within a rectangular outline. The interior of the apse is pentagonal, which was frequent at the end of the Middle Ages. The drum is supported by pendentives and slightly pointed arches. Instead of the usual barrel-vault, the ceiling of the west arm is a cupola on two pairs of cross-sected flat ribs and four segments of diagonal ribs, with a central square skylight. There is a similarity between this vault, borrowed from the structure of the jamatouns, and the cupola of Soradir. The cruciform structure is somewhat altered by the autonomy of the west part, which results in an abnormal flattening of the roofs.

Inside, small niches are adorned with festooned shells taken from 13th and 14th century motifs, and the outside walls are edged with an archaic dentiled cornice. Two horizontal bands, one of them with scrolls, run along the east façade, and a wide vertical stripe takes in the window; three medallions with crosses surround it, which is an original interpretation of 13th century decoration. On the lower part of the façade, two rows of uniform khatchkars attest to the contribution of many benefactors. The west portal is curved and decorated with twists and stalactites painted in red and green. An odd pointed arcature resting on imposts, and therefore cantilevered, transforms the lower part of the cylindrical drum into an octagon. The octagonal pyramid of the cupola is beige, like the whole church, with bands of black tufa.

The A1 type plan of the jamatoun, with central square pillars, was usual in Vaspurakan at the end of the Middle Ages. Pointed arches support the nine ceilings, and there is no skylight. Contrasting with the church, the walls are made of black tufa with a beige horizontal stripe. The interior was painted.

An unusual gate-tower was added to the west façade of the jamatoun. The lower level of this massive projection looks like a portal topped by a deep niche with Ottoman stalactites, and the upper level opens through a wide curved opening. The jamatoun also had a small lantern, now destroyed.

There is a passage leading from the northeast wall of the jamatoun into the chapel of the Archangels, a rustic building with a small side room used as a library.

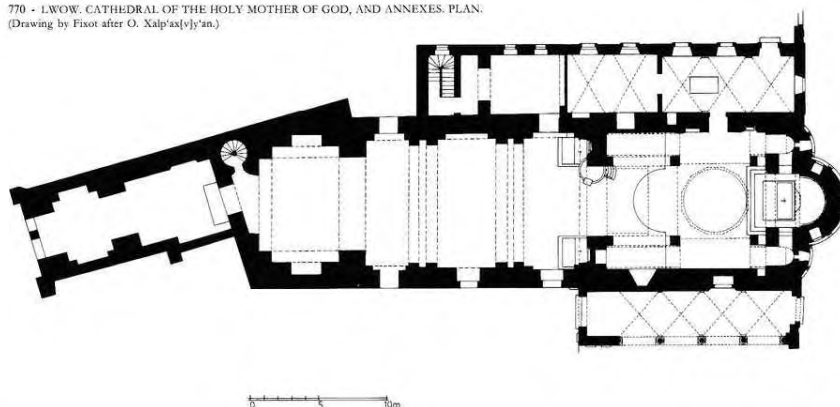
KÜMBET KILISE (In Turkish: the church-cupola)



769 - KÜMBET KILISE. GENERAL VIEW FROM THE NORTHEAST.

THE TETRACONCH SQUARE CHURCH

The church stands in isolation on a step plateau, 8 miles southwest of Kars (Turkey, Vanand area of Ayrarat province). The church is not dated, and its drum and cupola have collapsed, as has most of its facing. The building seems to be sunk slightly into the ground. It has the same four-apsed layout in a square as the neighboring Kars cathedral, although there are marked differences. Kumbet Kilise is much smaller and its plan, more elaborate, is perfectly regular. The small apses at the end of a short vaulted arm form rectangular projections on the outside. The altar-apse is independently jutting out. An embedded column topped by a large molded impost, stands at the meeting point of the apses and of the angles of the central square. Slightly pointed arches topped by pendentives are used to support the drum. A carved stone is placed in each of the squinches above the angles of the central square, however, as in Kars; they represent the symbols of the Evangelists: the man's head only, with thick hair; an eagle standing with its wings spread open; the lion and the bull are illegible heads. The rest of the portal has a rectangular frame characteristic of the first half of the 11th century, especially Ani. This church was therefore built during the Vanand era (962-1065), partly imitating Kars, but also influenced by the buildings of Ani.



LWOW

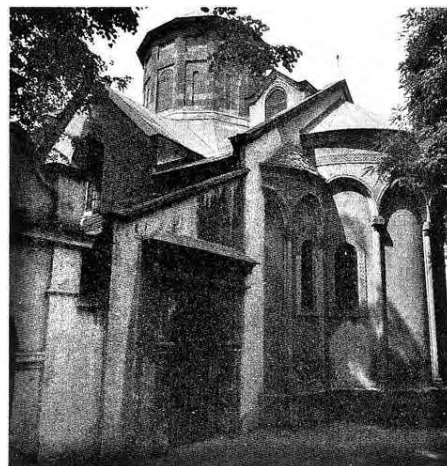
THE CATHEDRAL OF THE HOLY MOTHER OF GOD (Surb Astuacacin)

The Armenians inhabited the north quarter of Lwów, in the Ukraine, from its foundation in the middle of the 13th century. The cathedral is the only building remaining of the five churches they erected. Chronicles attest that it was commissioned between 1363 and 1370 by two wealthy Armenian merchants on the site of a wooden church dated 1183, to become the bishopric of the Armenians from Russia and Valachia. Inscriptions mention several restorations and alterations, particularly the rebuilding of the cupola in 1509 and a complete restoration in 1716. Annexes were added to the cathedral: a south gallery in 1437, completed in 1508; an extension to the west and sacristy to the north, in 1630; a vaulted passage leading to the street to the west, built in 1908. The bell-tower marking the entrance of the Armenian quarter is south east of the cathedral and adjoining the bishop's residence; it was erected in 1571 and altered in 1778 after a fire.

The cathedral has an original plan, a variation of a cross with four free-standing supports within a rectangular outline, close to the plan with two free-standing western supports, rare in Armenia. Indeed, the eastern supports are nearly part of the structure of the apse, which projects in a semi-circle on the outside, like the small apses flanking it. This layout, unusual in Armenian architecture, is due to the 1723 alterations. The arches and the vaults are slightly pointed. The outside of the drum has twelve facets. On the whole, the structure of the cathedral is not unlike the church of St. George at the Armenian monastery of the Holy Cross, in the Crimea, dated 1336. The master builder might have belonged to this place since it was the case for one of the founders (O. Xalp'axč'yan). The earlier carvings seem to belong to the Armenian or the Crimean tradition, such as the wide Seljukian chain rising along the pillars, or the cornices and friezes with rows of concave trefoils and quatrefoils alveoli. Many votive crosses are engraved in the walls. Paintings in the interior are attributed to a late 14th century Polish or Ukrainian master: a figure of the Virgin in the apse and, on the edges of the northeast room, Christ triumphant and St. James with a supplicant (M. Golubec). Baroque and modern decorations were added in 1723 and in 1926.

The interior narthex, planned as a single nave with archbands and preceded by an ante-chamber, dates from 1630.

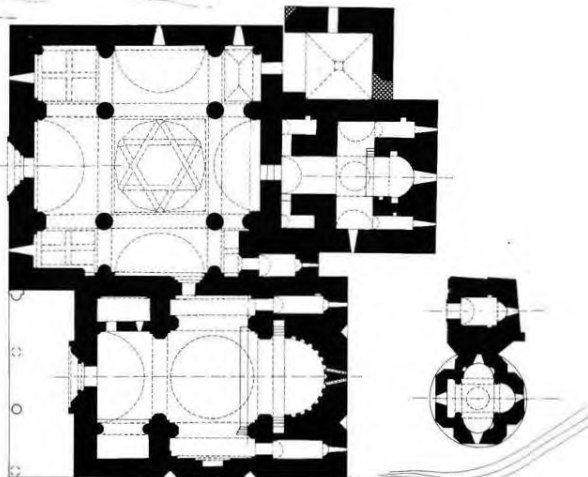
The gallery-mausoleum, attached to the south wall of the cathedral and built between 1437 and 1508, might be the remaining part of a gallery running along the three façades. It is vaulted and opens to the south through four arches. Tombstones with Armenian and Latin inscriptions from the 15th to the 18th centuries are embedded in the floor.



771 - LWOW. CATHEDRAL OF THE HOLY MOTHER OF GOD.
VIEW FROM THE SOUTHEAST.



773 - MAKARAVANK'. MONASTERY, MAIN CHURCH, DRUM.



772 - MAKARAVANK'. MONASTERY, PLAN.
(After P. Cuneo.)

MAKARAVANK'

THE MONASTERY OF ST. MACARIUS

The monastery stands on a green plateau on the wooded side of Mount Paytat'ap', less than two miles southwest of the village of Ač'ajur (S.S.R. of Armenia, Ijevan district; Mec Kuenk' area, Arc'ax province, which became in the Middle Ages the Kolbop'or area of the Gugark' province, called Mahkanaber'd). The inscriptions attest that most of the buildings were erected at the time of the Father Superior Yovhannēs I: the church of the Holy Mother of God in 1198; the main church in 1205, by Vardan, son of Prince Bazaz; the hostelry, now destroyed (inscriptions relative to these churches are engraved on khatchkars), and the restoration of the old church. The jamatoun was built before 1224 by the Father Superior Dawit', thanks to a large donation from Prince Vač'ē Vač'utean. Restorations seem to be attested at the time of Father Superior Yovhannēs II (1250-1276), and were also undertaken in 1940 and in the 1970s.

The old church (10th-11th century?), in the northeast part of the plateau, is a partitioned cross within a plain perimeter, with a very compact plan and thick walls. It has lost its cupola. The upper part of the building, in carefully cut stones, has been remade. The sculpted decoration of the bema (fine vegetal and geometric motifs within diamonds) and the fretwork band of the drum confirm a 13th century restoration.

The church of the Holy Mother of God (Surb Astuacacin, 1198) was built by Father Superior Yohannēs at the extreme southeast of the group in memory of his parents and brothers. It is a small three-apsed church within a circular base, itself on a square platform, the main volume being in an octagon. It has a cylindrical drum and a conical roof. The west portal is richly decorated with motifs of foliage. A molded band runs around the octagon and pairs of small columns flank the windows, evoking the church of Abulamr at Ani. Sculptures beneath include: to the north, a stork killing a snake with a monstrous head; to the southwest, a dove and, in a medallion, an eagle attacking a dove; to the south, two facing lions. It is linked on the north side to a single-naved chapel, in ruins.

The main church (1205), south west of the old one, is an open partitioned cross within a plain perimeter (the interior northwest niche has been walled up). The south and east façades have pairs of dihedral niches. The rooms flanking the apse are on two levels. The cupola, which has collapsed, rested on a high, cylindrical drum. There are thirteen niches with blind arches carved in the interior, around the apse. There is a very rich sculpted decoration on the step of the bema, with two rows of variously decorated eight-pointed stars, imitating inlaid work. Apart from vegetal and geometric patterns there are, from left to right: two peacocks with entwined necks, two doves on either side of a cup, a man in a kind of boat, with the inscription *eritasard* (= « young », the sculptor's name?), an eagle attacking a dove, two whirling fishes, two sphinxes back to back, a man in the mouth of a fish (Jonah?), two sphinxes, and a harpy. Outside, on the west portal, which has a finely carved frame, is simplified inlaid work of pink and green stones. The south façade has two oculus frames with detailed carvings, and under the rectangular frame of the central window is a dove on its high-relief perch. Some of the niches have squinches with a festooned edge in the Georgian fashion. On the drum there is closely spaced

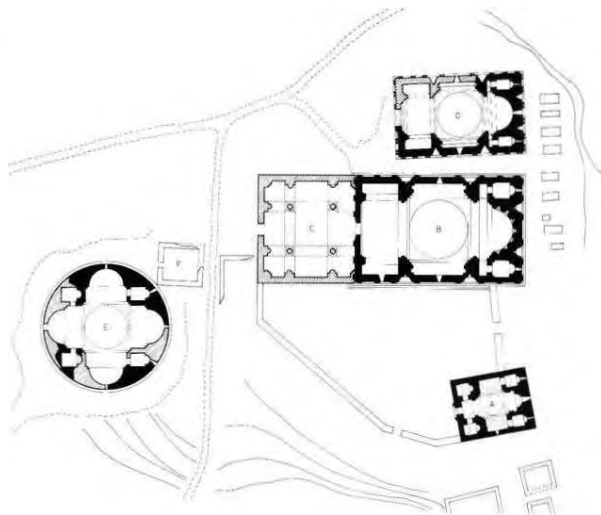


774 - MAKARAVANK'. MONASTERY, JAMATOUN.
INTERIOR VIEW TOWARD THE SOUTH.

blind arcading, rectangular frames with varied decorations around the windows, and a geometric scrolled frieze in the 13th century style.

The jamatoun is common to the two churches and the north annex. It is of the usual type A1, its south part slightly narrower. On the central compartment, which has lost its cover, the presence of shell-shaped brackets could indicate a transept crossing with six arches (as at Neĭuc'ivank' and Xoranas'at), forming a star. The base of the central vault is marked by molded, overlapping, triangular lacunars. There are birds on a background of foliage scrolls on the plaques used as pendentives. Surprisingly, one of the four central columns (southwest) is decorated with blind arches. On the west façade, above the portal with rich foliage scrolls, and on either side of the rectangular window frame, are sculpted: on the right, a crowned and winged sphinx, and on the left, a lion attacking an ox. The room located between the jamatoun and the old church is not dated. It is conventionally called « the reliquary room ».

The monastery complex also includes the ruins of several buildings south and east of the cultual group, the remains of the surrounding wall portal 33 yards to the west, and that of a fountain 110 yards to the northwest.



775 - MARMAŠEN. MONASTERY. GENERAL PLAN.
 with church, late 10th century
 B. Church Catholicos 988-1029.
 C. Jamatoun, 13th century.
 D. North church, early 11th century.
 E. West church, c.1029.
 F. Mausoleum
 (Drawing by Flisot after P. Camo.)

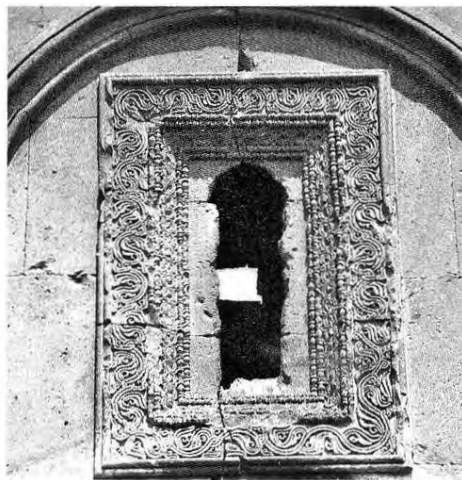
MARMAŠEN

THE MONASTERY

The monastery is located on the left bank of the river Axurean, less than 1 1/4 miles south west of the village of Vahramaberd (S.S.R. of Armenia, Axuryan district; Širak area of Ayrarat province). An inscription engraved in the south façade of the main church states that the complex was built between 988 to 1029 by Prince Vahram Pahlavid, without precise references relative to the various buildings. The historian Samuël of Ani mentions one building only between 986 and 994. Marmašen was the pantheon of the Pahlavids. Another inscription attests the restoration of the monastery by Bishop Grigor Pahlavid and his brother Iarid in 1225. The buildings were strengthened in 1954-1957.

The south church is a small partitioned cross of closed type, within a plain perimeter, with a cylindrical drum and a conical roof. Very simple, its only decorations are the rectangular frame of a window (added later) on the west façade, and a modest portal. It seems to be rather older than the other buildings. Perhaps is it the date of this building to which the historian was referring?

The main church, Kat'oĭkē, was probably completed in 1029, when the inscription was engraved. It is a cross within a rectangular perimeter, with embedded supports, of the hall type with archaic-style cupola: there is a space, very short in this case, between the east supports and the volume of the apse. There are niches at the bottom of the apse, and a blind arcade. Elegant columns in bundles support the arches, pendentives, and the drum above them. The interior of the drum is cylindrical, and the exterior has twelve facets; it has an umbrella-roof with gables resting on the bundles of three small columns (close to the contemporary cupolas at Amberd and Xčkōnk'). The north, east and south façades



776 - MARMAŠEN. MONASTERY. MAIN CHURCH CATHOLICOS.
 WEST FAÇADE. WINDOW.



778 - MARMASĖN. MONASTERY. MAIN CHURCH CATHOLICOS. WEST FAÇADE. PORTAL.

have pairs of dihedral niches, narrow at the bottom of the recess. A blind arcade runs round the building, larger above the niches, where the arches are underlined by the archivolts of the squinches, and principally in the middle of the façades, where it overtops the window frames. The upper part of the walls juts out slightly and is partly supported by the blind arcade, which gives a feeling of lightness to the lower part. The imposts of the arches are decorated with a row of balusters. A foliage scroll and a frieze of swastikas are carved in the rectangular west and east window frames, while an arch and four bundles of three small columns form the rich decoration of the south east window. Under it, Prince Vahram's long inscription contributes to the decoration of the façade. The portal is typical of the buildings of the school of Ani, to which the church is closely related, with a wide rectangular frame and an antique-style lintel with a row of palmettes and of teeth.

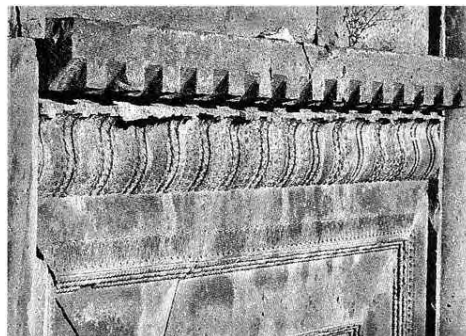
In front of the west façade are traces of a jamatoun with four columns (A1 type), perhaps built or rebuilt in the 13th century. Vahram and several other members of the dynasty were buried there.

The partly demolished church that is north of the main church is practically a reduced, probably contemporary, replica. Its cupola, still extant in the 19th century (rebuilt in 1225?) had a simple cylindrical drum and a conical roof. The blind arcade is similar to that of the main church, but tighter; the spherical and baluster capitals are identical in both churches. The north window has an interesting arch in relief over a rectangular frame, decorated with a foliage scroll and fretwork.

Farther to the west are the remains of a fourth church, which had four apses within a circle, and four chapels with small apses in the corners. The wing of the perimeter had a step and a high, strongly molded band. As the same design was used in the church at Xchönk', it is probable that the date is close to 1029 (a similar structure is attested at Gañni).

North east of this church, a rectangular room is hypothetically identified as a mausoleum (H. Ejiazyan).

To the north, on higher ground, stands the north part of a chapel planned as a free cross, and it is most probably contemporary to the other churches.



779 - MARMASĖN. MONASTERY. MAIN CHURCH CATHOLICOS. WEST FAÇADE. UPPER PART OF THE PORTAL.

MASTARA

THE CHURCH OF ST. JOHN (SURB YOVHANNĒS)

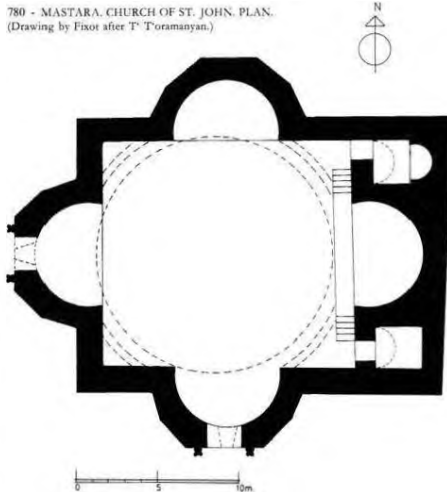
The church stands in the center of the village of Mastara, formerly Mazdara, at the western foot of Mount Aragac (S.S.R. of Armenia, T'alin district; Sirak area of Ayrarat province). Three inscriptions relative to the building by Bishop Teodoros Gnuni, attested in 645, and the commission by Grigoras Siwni, the nephew of a man who died in 637, date the church from the mid-7th century. According to several historians, the church was built on the foundations of a church erected during the reign of the Sassanid Perōz (459-484), whose name is engraved in Greek on a stone (A. Eremyan, A. Manuč'aryan). It has retained most of its original features, despite several rebuildings: the south door was restored in 891 (according to an inscription), and there are traces of medieval restoration work on the windows of the south and east apses; in 1889, the eastern upper rooms and the roof of the cupola were renovated, a wooden balcony was built in the west apse, and a coating was applied on the interior walls. The latter was removed in 1973, and the area surrounding the building was cleared in 1978.

The plan is a four-apsed square. The apses are slightly horseshoe shaped internally, and have a pentagonal exterior. Similarly, the altar-apse, whose lower part only forms, with the two low lateral rooms, a straight chancel. Above the angles of the square and of the apses, alternating squinches and semi-domes delimit the octagonal base of the drum, which becomes circular, through a first row of eight squinches and a second row of sixteen small squinches. Cupola and drum are incorporated in a pyramid and an octagon whose angles are lightened by small dihedral niches.

The twelve fine radiuses of the cupola are one of the very few interior decorative elements. Above the doors of the lateral rooms are two lintels, apparently anterior to the church, on which is a sparse and incomplete engraving of the Elevation of the Cross, with a single angel on the left side. Outside, the outline is set off by a rather protruding cornice with small horseshoe arches. The two portals, to the west and south, are of a type common in the 7th century, with jutting arches resting on double cubic capitals, but the two traditional semi-columns of the jambs are replaced by a bundle of four small columns. The window of the west apse has an unusual feature: the traditional arch is topped by an arched frame. Inside, there is a sculpted cross and an engraved inscription; two doves on the posts. This composition, much altered, is repeated on the altar-apse. Typical of the 7th century is the range of decorations on the arches of the windows, which have short horizontal arms: rows of grooves or spheres, of small horseshoe arches, twisted moldings, broken lines, braids, chains of leaves, vine scrolls, as well as a few rows of diamonds or honeycomb patterns on the lower edges.

There is also, in the village, a rustic chapel with a basketwork capital (7th century stele?); in the graveyard are the ruins of a single-nave chapel (probably from the 7th century), and a large khatchkar dated 1223.

780 - MASTARA. CHURCH OF ST. JOHN. PLAN.
(Drawing by Fisot after T' Toramanyan.)



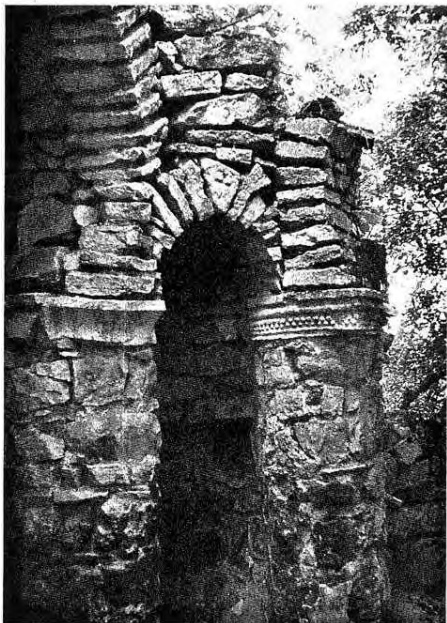
781 - MASTARA. CHURCH OF ST. JOHN.
WEST WINDOW OF THE SOUTHWEST ANGLE.



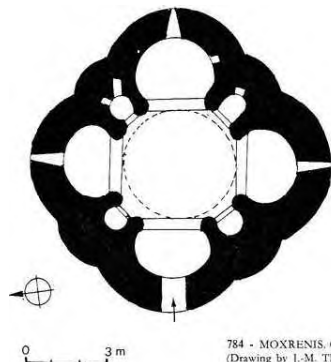
782 - MASTARA. CHURCH OF ST. JOHN. VIEW FROM THE SOUTHWEST.



783 - MASTARA. CHURCH OF ST. JOHN. INTERIOR VIEW TOWARDS THE NORTH.



785 - MOXRENIS, CHURCH CALLED "ÖXT'A DRŔNI",
NORTHEAST DIAGONAL NICHE.



784 - MOXRENIS, CHURCH CALLED "ÖXT'A DRŔNI". PLAN.
(Drawing by J.-M. Thierry after M. Hasrat'yan.)

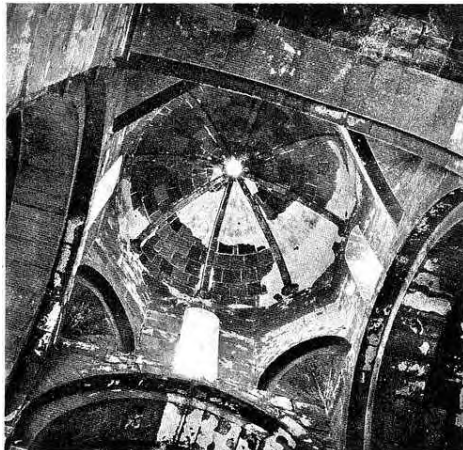
MOXRENIS

THE CHURCH called « ÖXT'A DRŔNI » (with Seven Doors)

The church is located in a wooded valley, 2 miles northwest of the village of Moxrenis (S.S.R. of Azerbaijan, A. A. of Karabagh, Hadrut' district, Miws Haband area of Arc'ax province). It was part of a (monastic?) complex, since traces of surrounding buildings are still visible. It is not dated. The superstructure and the west part are destroyed. It was planned as four free-standing apses with four niches, a type used in Georgia (Ninoc'minda, Šuamt'a and Kvetera), while in Armenia, similar structures are usually within a plain perimeter. In the interior, the apses are irregular and horseshoe shaped. The junction of the apses and of the diagonal niches, which supported the drum, are slightly molded like columns. They supported horseshoe arches, as can be seen on the remaining north part of the church. The building is surprisingly irregular. The thick walls are made of roughly cut blocks, with alternating wide and narrow courses. They had a coating. The only decorative elements are the impostes of the chancel arch, which are parallelepipedic with horizontal moldings and a row of spheres and dentils.

The church is difficult to date. Similar Georgian typology (of uncertain date) points to the 6th to the 10th centuries. The decorations of the impostes, related to that of the church at Cīvīz (sometimes attributed to the 6th century), could suggest an early date.

A khatchkar in the vicinity of the church is dated 1044.

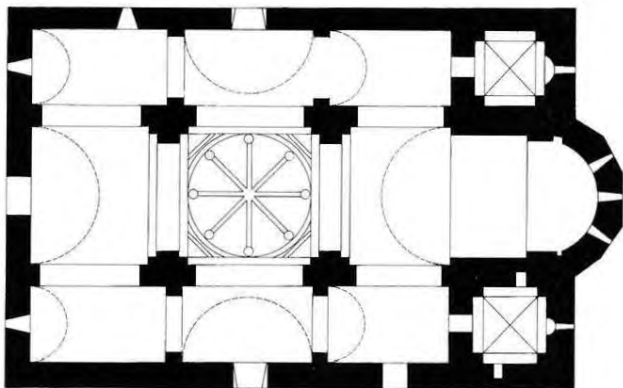


786 - MREN, CHURCH AS A CROSS WITH A RECTANGULAR PERIMETER.
INTERIOR VIEW OF THE CUPOLA.

MREN

CHURCH AS A CROSS WITHIN A PERIMETER

The church is situated in the locality of Mirini-Karabagh, near the right bank of the river Axurean (Arpa çay) on a steppe plateau (Turkey, Kars district, Širak area of Ayrarat province), 4, 265 feet above sea level. In the Middle Ages, Mren was a city including a 13th century palace among other buildings. The inscription engraved on the west façade of the church, in spite of its gaps, states that the building was completed in 639 or 640, and gives the names of the benefactors: Dawit' Sahafuni, Governor of Armenia, and Nerseh Kamsarakan, Lord of the area. The coating was partly restored in the 13th century; khatchkars were embedded, notably in the west façade. A jamatoun, now completely gone, seems to have adjoined this façade. The state of this church has deteriorated since the beginning of the 20th century; the southwest corner having collapsed.



0 1 2 3 4 5 10m

787 - MREN. CHURCH AS A CROSS WITH A RECTANGULAR PERIMETER. PLAN.
(Drawing by Fixot after T. Toramanyan.)

The church is a cross with four free-standing supports within a plain perimeter. The shape of these supports, on east-west axes, is related to the T shape of basilica supports. Two square rooms flank the apse, which has a pentagonal perimeter. The cupola is in the center of the nave, but not the center of the building, as it is moved eastward by the chancel. The high octagonal drum rests on four squinches. The transition to the cupola is eased by squinches. The tiles of the rounded roof of the cupola are still in place.

All the sculpted decoration has a sober style appropriate to the first half of the 7th century. Inside, the cupola is decorated with radiuses in relief, ending in discs. Outside, the cornices have rows of small horseshoe arches. The three windows of the apse are outlined and linked by an uninterrupted band, carved with vine scrolls, rows of rosettes with four florets, grooves, diamond moldings, and undulating moldings. The figurative decoration above the entrances is, however, relatively important. On the lintel of the west door is a full-length figure of Christ with the Apostles Peter, identified by his keys, and Paul, by his beard and bald head. A bishop stands to the right of St. Peter. At either end, two princes are turned toward the center, praying, and wearing heavy cloaks of aristocratic type from Transcaucasian and eastern mountainous areas. They are identified by inscriptions naming the benefactors and Bishop Theophilus. As in several sculptures made after the Byzantine conquest of 629, this composition derives from a Byzantine absidal program; this adaptation meant that the two archangels had to be placed on the tympanum. On the lintel of the north door are three figures sculpted around a cross standing on top of a long pole. To the left, a man wearing a costume appropriate to the local aristocracy (a tunic wide over the hips, and boots), has dismounted to adore the cross. The central figure seems to be an adolescent, who holds the pole; the third figure, an ecclesiastic, holds a censer. This scene, apparently representing the adoration of the cross by one of the donors or by all of them, is interpreted (among other hypothesis) by N. and J.-M. Thierry as a scene of the restoration of the True Cross to Jerusalem in 630 by Emperor Heraclius, a resounding event for Armenia. Above the northeast window, the theme of Daniel in the lions' den, so popular in early medieval Armenia on monuments of minor importance, is here for the first time adapted to an architectural context. There are fragments of paintings contemporary to the building in the apse, and showing a Theophanic vision of Christ above a row of Apostles; a series of busts of the prophets was over the soffit of the chancel arch.



788 - MREN. CHURCH AS A CROSS WITH A RECTANGULAR PERIMETER.
INTERIOR VIEW OF THE APSE.



789 - MREN. CHURCH AS A CROSS WITH A RECTANGULAR PERIMETER.
LEFT END OF THE LINTEL OF THE NORTH DOOR.



790 - MREN. CHURCH AS A CROSS WITH A RECTANGULAR PERIMETER.
VIEW FROM THE SOUTHEAST.

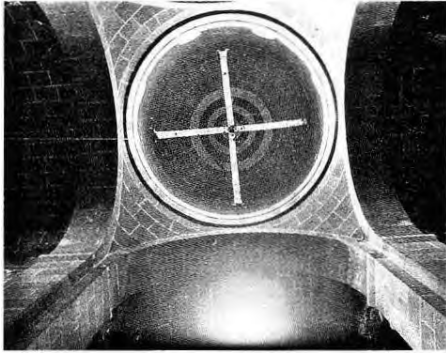
MULNI

THE MONASTERY OF ST. GEORGE (Surb Geworg)

The village and its monastery are located slightly over a mile northwest of the town of Aštarak, on a fertile plateau on the edge of the canyon of the river K'asał (S.S.R. of Armenia, Aragacotn area of Ayra-rat province). Founded in the 14th century, the monastery was rebuilt in 1661-1669 on vardapet Yovhannēs' orders by the architect Sahak Xizaneč'i (who died in 1666), and his pupil and son-in-law Murat. Following the rules of this period, it consists of a church isolated in the center of the quadrangular surrounding wall. Some ancillary buildings are grouped at the northeast corner.

The church is planned as a cross with four free-standing supports, within a plain perimeter, also fashionable in the 17th century. The central nave is unusually wide, and has two features linking this 17th century design to the 7th century ones: the westward off-center cupola, and the cruciform pillar. As was often the case at the time, the rooms on either side of the apse have no small apses. The high cylindrical drum, resting on pendentives, has an umbrella-shaped roof. Orange stones are mixed with the grey stones of the masonry to offset the decoration of the windows, the doors, and the imposts of the porch; they also form horizontal bands around the drum, and a checkered pattern on the gables. The central windows of the south, east and north façades are decorated with a continuous molding (Seljukian chain on the east façade) that starts under the windows and ends above them, shaped as a cross, echoing 13th and 14th century compositions. The frames of the west and south doors are typical of the 17th century: a sequence of several friezes, sculpted with leaf scrolls, stalactites of Ottoman type and a twisted fringe, forms a wide curved frame; close to the west door itself and on its tympanum are sculpted lush bouquets in vases. Typical of the period, this decoration is taken from the Ottoman and Safavid arts, much influenced by European art. Small symbols of the Evangelists are sculpted on the drum, above four of the non-axial eight windows.

The porch built in front of the church is contemporary, and similarly typical of the 17th century style. It is an oblong, three-spanned gallery, the central span being raised above the others and topped by a rotunda-bell-tower.

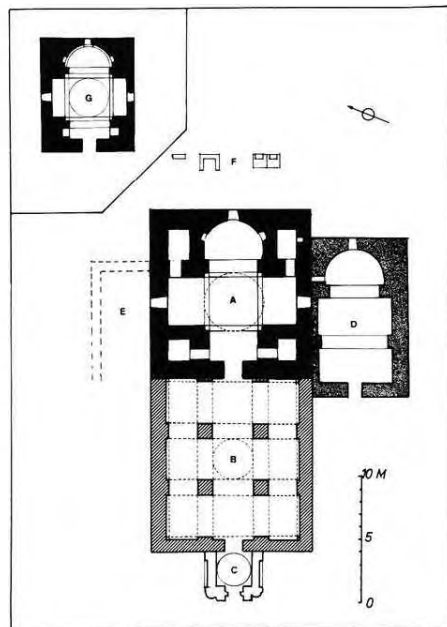


791 - MULNI, MONASTERY OF ST. GEORGE, CHURCH.
INTERIOR VIEW OF THE CUPOLA.



792 - MULNI, MONASTERY OF ST. GEORGE, VIEW FROM THE NORTHWEST.

793 • MUŠ. HOLY APOSTLES. MONASTERY. PLAN:
A. Main church.
B. Jamatoun, 1555.
C. Bell-tower, 1791.
D. Chapel of St. Stephen, 1663.
E. Chapel of St. George.
F. Khatchkar, 1144.
G. Church of St. Thaddeus.
 (After J.-M. Thierry.)



MUŠ

MONASTERY OF THE HOLY APOSTLES (Surb Aġak'eloc')

The monastery is located 2 1/2 miles south of the town of Muš, about 5,740 feet above sea level, on a grassy area of flat land (principal town of the province, Turkey; Tarōn area of Turuberan province). It should not be mistaken for the monastery of St. John the Baptist (Surb Karapet, now destroyed) at the extreme northwest of Muš. According to tradition, it was founded in earliest Christian times, but its real historic beginnings date from the return to power of the Mamikoneans (T'ornikeans) over the Tarōn area (late 10th century - late 12th century). The monastery was flourishing in the 12th century. Inscriptions and historical sources attest restorations in 1125, 1614, 1663 and 1791. In 1134, a wooden door was carved for the main church. The jamatoun was built by the Father Superior Karapet in 1555. Finally, in 1791, Bishop Yovhannēs built the bell-tower. The monastery had an important scriptorium in the 15th and 16th centuries. It suffered heavy damage during the events of 1895 and 1915, and it has since been abandoned. The complex, surrounded by a wall, consisted of a main church flanked by two chapels, a jamatoun and a bell-tower.

The main church of the Holy Apostles is a partitioned, closed, and nearly square cross within a plain perimeter. It has round arches and vaults. The corner rooms are two stories high. The drum has collapsed, but old photographs show it to have been octagonal outside, with a pyramidal roof (the cupola was restored in 1663). The church is built in brick, with no sculpted decorations. The interior had paintings over a coating, and the Apostles were presumably depicted in the apse. It is difficult to date. This kind of plan was used between the 10th and the 14th centuries, but the compact shape of the building could point to the end of this period. However, historical data incline toward the 10th to 12th centuries.

The jamatoun (1555), practically destroyed, was of the common type (A1), with four square central pillars, and the walls were made of irregular, badly jointed blocks. A cupola without a skylight was built over the central square.

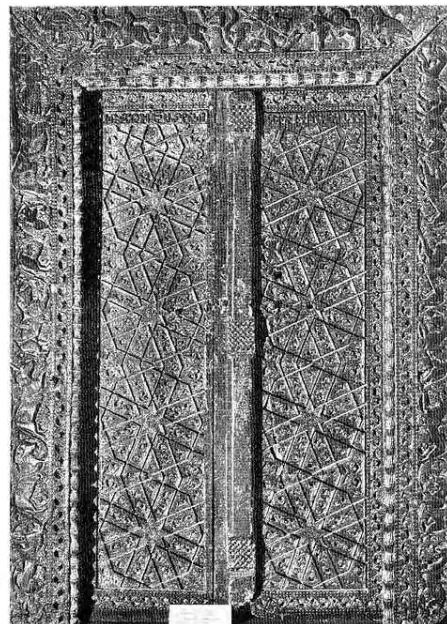
The late medieval three-level formula was applied to the bell-tower (1791), but its tetrapod canopy topped by an octagonal rotunda rested on a cubical porch with plain walls covered by a cupola. Only this lower part is still extant.

The single-nave chapel of St. Stephen (1663) was built against the south side of the main church, and another chapel was built against the north wall of the church of St. George. Both chapels are in ruins.

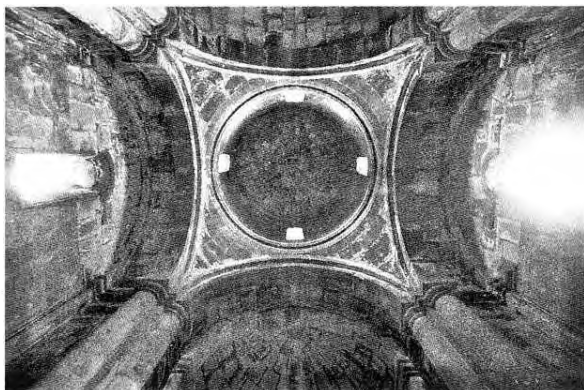
A large khatchkar erected in 1144 is partly preserved east of the main church. It differs from the usual types by its height and by a large sculpted background and an inscription on several lines under the cross.

The church of St. Thaddeus, about 330 yards east of the complex, has a small nave with a cupola. A drum, cylindrical inside and octagonal outside, is supported by four slightly pointed arches surmounted by squinches. The exterior facing and the central arches are made of carefully cut tufa, while bricks and a coating were used for the interior. Clumsy sculptures decorate the drum (two stylized lions). Inside, Seljukian stalactites are carved on the squinches. This building is, again, difficult to date. Unless they were carved during an alteration, the stalactites could suggest the 13th or 14th centuries, although a later date would not be inconceivable.

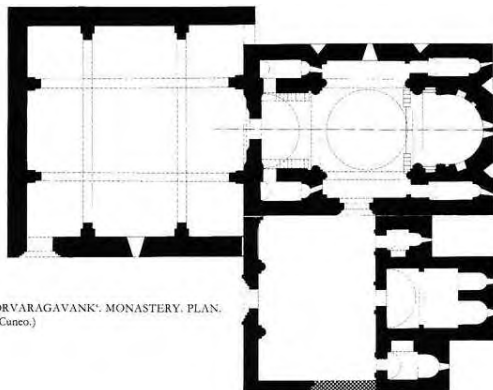
The walnut door, realized in 1134 by the sculptors T'oros, Grigor and Ġukas is kept in the History Museum of Armenia in Erivan. The two leafs are decorated with geometric patterns reminiscent of the star-like polygons of Muslim art, while the posts are covered with figures of real and imaginary animals, the lintel with human figures (men on horseback, including St. Theodorus and a man blowing a trumpet). The different styles of these two parts lead to the theory that this could be an amalgam.



794 • MUŠ. HOLY APOSTLES. MONASTERY. WALNUT-WOOD DOOR DATED 1134.
 (History Museum of Armenia.)



796 - NORVARAGAVANK' MONASTERY. CHURCH OF THE HOLY MOTHER OF GOD. INTERIOR VIEW OF THE SUPERSTRUCTURES.



795 - NORVARAGAVANK' MONASTERY. PLAN.
(After P. Cunéo.)

NORVARAGAVANK'

THE MONASTERY

It is located about 1 3/4 miles southwest of the village of Varagavan, formerly Haxum, on a wooded plateau overlooking the river Haxum (S.S.R. of Armenia, Šamšadin district, K'ustik area of Arc'ax province). It consists of an early group: the hermitage, including a church, two chapels and a jamatoun, and a more recent complex adjoining the north side, including the church of the Holy Mother of God and its jamatoun. Historical sources and inscriptions attest the founding of the hermitage in 1193 by Prince Dawit' Kiwrikan of Nor Berd: the church and one of the adjoining chapels were built in 1198 by the vardapet Mxit'ar, Father Grigor and the architects Petros, Yovanis and Azaria. The construction of the large church of the Holy Mother of God was ordered in 1224 by Dawit's son Vasak, and was under the supervision of Bishop Yovhannēs of Tu. It benefited from Father Ĭukas' contribution. Father Superior of the monastery at Varag in Vaspurakan, he came to the hermitage seeking refuge in 1231, bringing with him the Holy Cross of Varag (hence the name New Monastery of Varag = Norvaragavank'). The church was completed in 1237 and consecrated in 1240.

The church of the hermitage (1193-98) is a single nave with a slightly asymmetric double apse. The vault, now collapsed, was reinforced by an archband. On the west façade, the portal arch rests on imposts with twin spheres and a wide fretwork abacus. The window has an arch resting on two pairs of small columns. Two khatchkars, contemporary to the church, are embedded on either side of the door. An eagle attacking a dove, and two peacocks with entwined necks are carved above the khatchkar on the left. A quadruped, two vases, a rosette, two doves drinking from a cup, a pomegranate and a wheel are carved in high relief on a continuous band running above the two east windows. Two single-naved funerary chapels (damaged) flank the church.

An inscription by Prince Dawit', dated 1193, is engraved on the arch of the north chapel portal.

The south chapel is not dated, but is probably contemporary to the two other chapels.

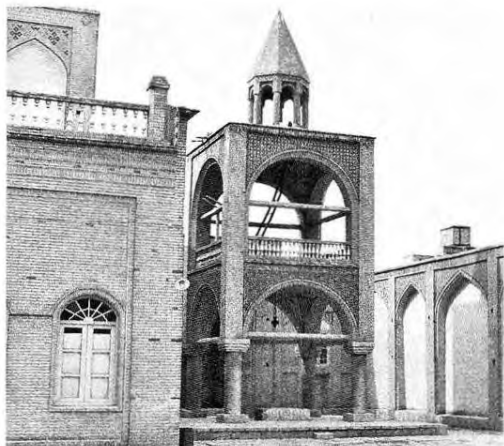
Now destroyed, the jamatoun of the hermitage stood west of the three buildings. Still extant, the west portal has an ogee-arch within a rectangular frame. The tympanum is not sculpted, but decorated instead with pentagons in inlay-work. It is probably later than 1237 since it stands against the church of the Holy Mother of God.

The church of the Holy Mother of God (1224-37), the most impressive of this complex, is a partitioned, closed cross with a plain perimeter, with two-storeyed corner chapels. Cantilevered stairs lead to western upper chapels. There are niches in the north and east façades. The tall cylindrical drum has a conical roof. While the south east portal is sparsely decorated, the west portal is richly decorated. The space between the wide rectangular door frame and the curved frame of the door is filled with an inlay of alternating reddish-brown and light green stones, which are hexagonal, rhombic and star-shaped, all finely and variously carved. The brown stones of the upper part have various figurative motifs: an angel, the Crucifixion, a cockerel, a quadruped, a bull, a hawk attacking a dove, two doves drinking from a cup, a chimaera and human face, two sphinxes with a single head and dragons' tails, two peacocks with entwined necks. The windows have rectangular frames with trefoil extensions, common in the 13th century. The composition of the east façade is elegant, with a double molding starting from ground level, running around the twin window and ending as a cross on the gable.

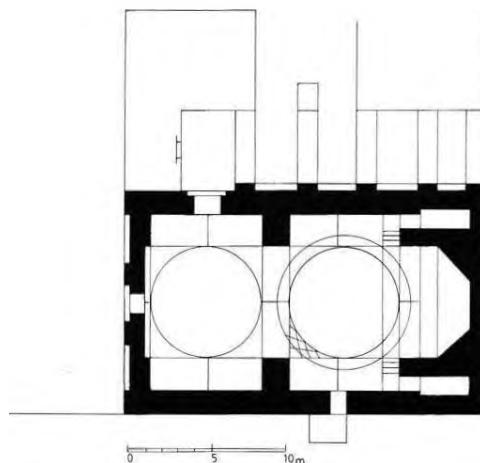
The jamatoun of the church, in ruins, was probably built shortly after the church itself, and before 1261, the date of an inscription engraved on its tympanum. It would belong to the B1 type, with a pair of crossed arches (St. Mnac'akanyan).



797 - NORVARAGAVANK' MONASTERY. CHURCH OF THE HOLY MOTHER OF GOD AND JAMATOUNS. VIEW FROM THE SOUTHWEST.



798 - NEW DJULFA. BELL-TOWER WEST OF THE CATHEDRAL OF THE HOLY SAVIOUR. VIEW FROM THE NORTH.



799 - NEW DJULFA. CATHEDRAL OF THE HOLY SAVIOUR. PLAN. (Drawing by Fisoet after J. Carswell.)

NEW JULFA (NOR JULFA)

The Armenian quarter of New Julfa (30,000 inhabitants in 1620), rose as a suburb of Isfahan at the beginning of the 17th century when the Armenians were deported to Iran by Shah Abbas I. The Armenians' thriving commercial activity was matched by the building of many churches, of which thirteen survive. Their architecture is a mixture of Armenian and Safavid styles, and they were built with bricks. The abundance of interior decoration illustrates the interaction of Western and Eastern arts. They are the church of the Holy Saviour (early 17th century, 1658-62), the church of St. James (early 17th century, restored in 1890), the church of St. Sergius (probably 1609, restored late 19th century), the church of St. George (1611), the church of the Holy Mother of God (1613), the church of St. Stephen (1614, restored in 1848), the church of St. John the Baptist (1621), the church of St. Catherine (1623), the church of St. Bethlehem (1628), the church of St. Menas (1659-63), the church of St. Nersēs (1667-71), the church of St. Nicholas (probably c.1640), and the church of St. Gregory the Enlightener (1729).

CATHEDRAL OF THE HOLY SAVIOUR (Surb Amenap'rkîč')

Sometimes called st. Joseph of Arimathaea

According to a historical testimony, the cathedral was built between 1658 and 1662 on the site of a church attested in 1619. It is planned as a partitioned, open cross within a plain perimeter. Inside, the apse is pentagonal, flanked by two rooms with a straight end wall, typical of the late medieval Armenian style. The low, cylindrical drum rests on reticulated pendentives, characteristic of the Safavid style, and slightly pointed arches. The hemispherical cupola is topped by a typically Persian pear-shaped roof. There is a cupola over the west wing. A very small bell-turret with a rotunda stands over the west side of the building, over a canopy. There are two rows of niches with pointed arches on the north and west façades.

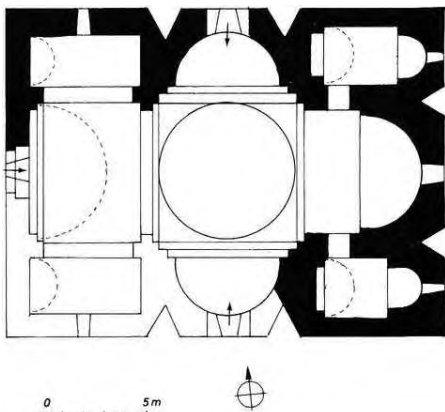
The exterior decoration is of Persian inspiration, but is very sober. Mosaics of blue tiles and bricks in relief fill the spandrels of the niches. The interior has an abundance of wall paintings, painted panels, stucco friezes, and ceramic panels. The wall paintings are disposed on three levels delimited by bands of painted stucco. Scenes from the Old Testament are depicted on the upper level, scenes from the New Testament on the middle level, and scenes from the Life of Christ on the lower part of the walls, while scenes from the life of St. Gregory are represented on the walls of the west wing. The drum is also painted. These paintings are attributed to late 17th century artists of the Italo-Flemish school (T. Boase). They are reminiscent of engravings by Ch. van Sichem illustrating the first Armenian Bibles printed in Amsterdam. However, they are attributed to the painter and vardapet Yovhannēs Mrk'uz by Armenian sources. The cycle of the life of St. Gregory is perhaps his work. The stucco friezes, picked out in gold, have foliage motifs and angels heads; the frieze at the base of the apse bears an inscription in Armenian, dated 1661. The pendentives are decorated with angels on a background of gold-painted plaster. The lower part of the walls and of the apse, as well as the step of the bema, are covered with panels of ceramic tiles decorated with foliage motifs, except in the apse, where angels are depicted among foliage scrolls (Armenian inscription dated 1716). Ceramic plaques representing the Annunciation, and dated 1717, decorate the west tympanum. Tiles dated 1709 are applied on the internal posts of the north door.

Annexes, presently used as a museum, rest against the north wall of the cathedral. Several yards to the west stands a bell-turret typical of the late medieval Armenian style: an eight-column rotunda over a double tetrapod canopy.



800 - NEW DJULFA. CATHEDRAL OF THE HOLY SAVIOUR. VIEW FROM THE NORTH.

802 - OĞUZLU, THREE-APSE CHURCH WITHIN A PLAIN PERIMETER. PLAN.
(After J.-M. Thierry.)



801 - OĞUZLU, THREE-APSE CHURCH WITHIN A PLAIN PERIMETER. VIEW FROM THE SOUTHWEST.
(Archives of the History Museum of Armenia, Erivan.)

OĞUZLU

THREE-APSED CHURCH WITHIN A RECTANGULAR PERIMETER

The church stands in the center of a large village, about 25 miles east of Kars (Turkey, Şirak area of Ayrarat province). Still in good condition at the beginning of this century, it has now lost all but the north and east walls, and part of the south wall. An inscription mentioned that it was built by Prince Hasan Gnt'uni (therefore shortly before 895, at the very beginning of the Age of the Kingdoms). Another inscription stated that it was restored by the « Prince of Princes » Ašot Pahlavid in 1001.

Coarse alterations were undertaken at a later period: the renovation of the southwest corner, doors walled-up, the walls made higher, and an annex added in front of the south door.

It is a three-apsed church within a rectangular perimeter. As opposed to the three-apsed buildings of this period, notably in Siunia, the west wing has no rooms to flank it, but is widened by two large lateral niches with transversal barrel-vaults (as in rooms having cupolas). Pairs of dihedral niches are carved in the perimeter to offset the location of the apses. There are small, inaccessible rooms above the corner rooms (hiding places). The cylindrical drum rested on pendentives and the four central round arches; the roof was conical.

Apart from the blind arcading of the drum and its sixteen pairs of semi-columns, the cornices, the top of the niches, the windows and the south door were decorated with sculptures. The door had a thick, monolithic lintel with figurative decorations, and a small, semicircular arch with fretwork and, here and there, quadrupeds. The whole was framed by a large, slightly pointed arch, which was part of an important, now destroyed, portal. On the tympanum were sculptures in relief of the Virgin enthroned, holding the Child on Her left knee and, approaching Her on either side, symmetrically, two men on horseback, without halos, protected by two angels, who may have been benefactors. A protruding frieze with Greek fretwork framed the scene. The cornices, at a slight angle, are decorated with angular fretwork. The niches have shell-shaped squinches offset by a simple arch, without lateral arms. The arch and the band beneath are finely carved. Above the east niche of the south façade is a particularly detailed band with a sinuous foliage scroll and criss-cross motifs surrounding the squinch, and an indentation of hollowed-out spandrels and chevrons on the arch. These details are so closely related to the church at Şirakawan, not very far away and dated about 893, that the decoration of both buildings is attributed to the same sculptor (N. Marr, J.-M. Thierry).



803 - OĞUZLU, THREE-APSE CHURCH WITHIN A PLAIN PERIMETER.
SOUTH FAÇADE. REMAINS OF A DOOR.
(Archives of the History Museum of Armenia, Erivan.)

ŌJUN

The village of Ōjun (Uzunlar from the 19th century to 1967), spreads along the edge of a green plateau overlooking the gorge of the river Debed. Two churches and a commemorative monument are in the village (S.S.R. of Armenia, T'umanyan district, Tašir area of Gogaren province).

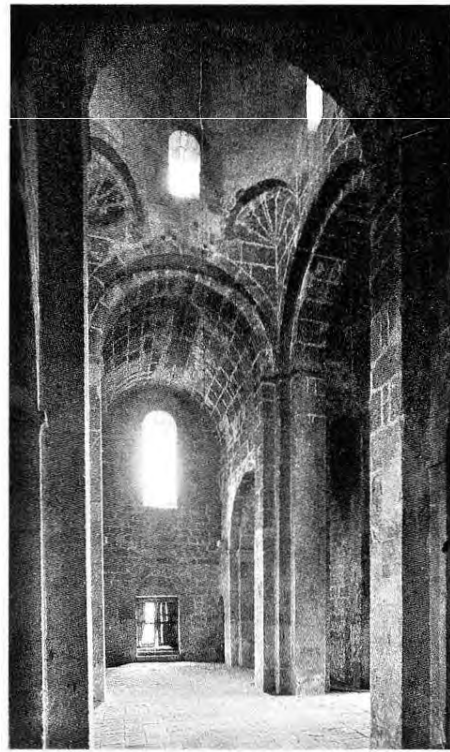
CHURCH AS A CROSS WITHIN A RECTANGULAR PERIMETER

Two 13th century sources attribute this building to the Patrarch Yohan of Ōjun (717-728), and an inscription dated 1888 states 735 as the date. It is generally accepted, after T' T'oramanyan, that it refers to a restoration, and that the church was founded before the Arab occupation. Two restorations, at the end of the 18th century, and mainly in 1888, were undertaken on parts of the walls, on the roofs, the cornices and the bell-turrets, which were added to the northeast and southeast ends. The church was restored in 1939 and in 1948-50.

It is a cross within a rectangular perimeter, with four free-standing supports, on which the cupola rests, and two additional ones to the west, needed because of the length of the building. There are four round central arches and four squinches, on which the octagonal drum rests; eight small squinches mark the base of the cupola, which has sixteen radiuses, unusually protruding and closely set as if they were reinforcing rods. The pyramidal roof was probably rebuilt. A gallery runs around the perimeter, except at the east, with open arcades along the south and north sides; its vault has collapsed. It is an addition (chronologically very close to the original building), but brackets on the walls show that such an element as a lean-to was to have been part of the original building. The straight chevet, unusually wide, takes in the apse, the lateral rooms and the east rooms of the porticos.

The sculpted decorations are worn. The cornices have a row of small horseshoe arches. The edges of the west door are bevelled and bear refined vine scroll with variations. The central windows had figurative decorations. On the south window, two angels were reclining on the horizontal arms of the arch, while a saint was depicted standing above the top. In spite of erosion, the rather accentuated relief of the angels shows elegant modeling covered with a network of closely cut lines. Above the arch of the east window is a bust of Christ, who holds open the Book, on which is engraved the beginning of the Gospel according to St. John. On either side of Christ, an angel holds the stem of a palm. Other motifs are also repeated. A fragment, probably from a lintel, is embedded above the west door, and shows the left part of a theophanic Ascension, with Christ enthroned, two angels and the Apostles. Inside, a handsome sculpture of the enthroned Virgin and Child is embedded in a baptismal niche of the north wall (Mary's right hand points at the Child, a gesture typical of the Hodigetria, and a remarkable feature for a work attributed to the 7th century).

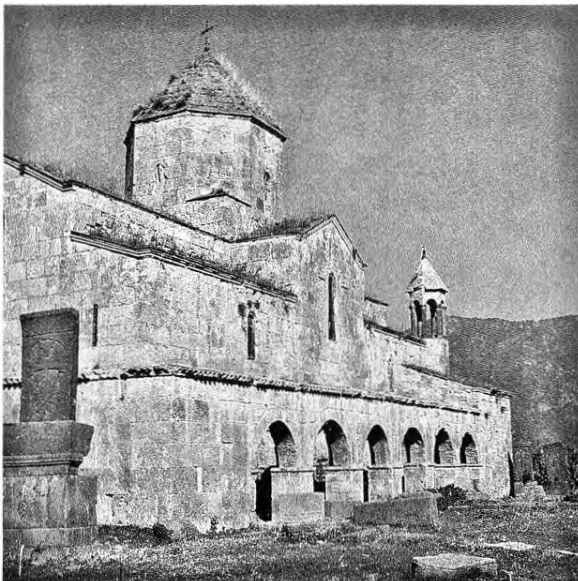
The elongated plan, the narrow side aisles and the presence of porticos, evoking basilicas, have lead some authors to date the church about the 6th century (G. Šaxkyan, late 6th century). But features parallel to St. Gayanē, Matara, Mren and Jvari in Georgia (pillars, window decorations, angels, cornices, vine scroll), point rather to the first half of the 7th century.



804 - ŌJUN. CROSS-PLAN CHURCH WITHIN A PLAIN PERIMETER. INTERIOR VIEW TOWARDS THE NORTHWEST.

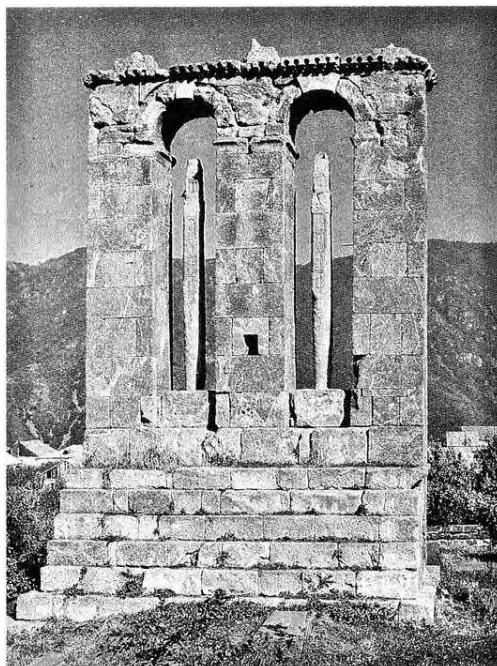


805 - ŌJUN. CROSS-PLAN CHURCH WITHIN A PLAIN PERIMETER. WEST DOOR.



806 - ŌJUN. CROSS-PLAN CHURCH WITHIN A PLAIN PERIMETER. VIEW FROM THE SOUTHWEST.

807 - ÖJUN. MONUMENT WITH TWO STELES. VIEW FROM THE EAST.



MONUMENT WITH TWO STELES

North of the church, on a seven-stepped podium to the west, rises a double arcade of pink tufa sheltering two fine steles of grey-green limestone. It is thought to be a commemorative monument, and seems (like that at Ajudi), to echo Greco-Roman forms; some authors think it may be a cenotaph (St. Manc'akanyan). These steles belong to the Gogaren group, spread over Armenia and Georgia; the stele at Xandisi is particularly close in style (N. Thierry). Foliage motifs (vine scroll, lily), and geometric patterns (festoons, intersected circles) decorate the lateral sides, while finely sculpted figurative bas-reliefs are carved within rectangular compartments on the west and east sides. The west side depicts, to the north, christological scenes (Virgin and Child, the Nativity, the Annunciation, the Baptism of Christ), and to the south, the Apostles, two by two. On the east side, apart from a scene showing the Hebrews in the furnace, there are figures, some with halos and holding a processional cross, others praying, often clad in the costume of the local aristocracy (robes with sides gathered and hanging, coats edged with braiding, with loose, hanging sleeves, and trousers). The couples without halos on the north stele are thought to be the donors, and the figure with a pig's head to be King Trdat III. It is suggested that it is the story of Armenia's Christianization, as well as a homage to the people who commissioned the monument (L. Azaryan). A canopied tower could represent a martyrion (St. Manc'akanyan).

While dates varying from the 5th to the 8th century have been suggested, it seems that the cornice with small horseshoe arches over rows of diamond moldings, and some motifs such as the foliage scroll and the festoon, would place the monument in the first half of the 7th century.

CHURCH CALLED CIRANAWOR CAIKAVANK'

Situated at the extreme north east of the village, this ruined single-nave church with a slightly horseshoe apse had a north portico with three horseshoe arcades and a niche-apse (turned into a room with a groined vault toward the 13th century). Dated from the 6th century by M. Hasrat'yan, it seems rather to be contemporary to the other monuments, since its cornices were very similar (only one fragment has survived).



808 - ÖJUN. MONUMENT WITH TWO STELES. EAST SIDE OF THE SOUTH STELE.

PEMZAŠEN

This large village (called Mahmudcuk from the 19th century to 1940) is located just over 4 1/4 miles southwest of Art'ik, principal town of the S.S.R. of Armenia (Sirak area of Ayrarat province), at the northwest foot of Mount Aragac. A group of three undated buildings stands in the village. The remains of a large, later church were partly hiding them, and these were recently removed.

SINGLE-NAVED CHURCH

The ruins of this large single-naved church, with its thick walls standing on a base of two or three steps, were cleared in 1976. Three pairs of pilasters supported archbands reinforcing the barrel-vault. The apse was shaped as a horseshoe inside, with a pentagonal perimeter. There is a cross in a medallion at the base of its central façade. Several pilaster bases have sequences of toruses, fillets and twisted fringes separated from the plinth by a rather wide groove with a vertical profile. These features are suggestive of a date between the 5th and the 6th centuries, but closer to the 6th century (according to M. Hasrat'yan: 5th century).

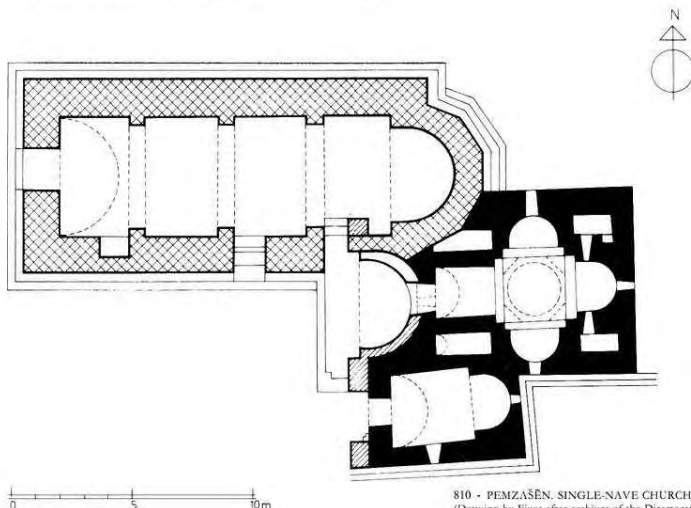
THREE-APSED CHURCH WITHIN A PLAIN PERIMETER

Encroaching on the extreme southeast part of the previous church, a church in very poor condition (the cupola, the roofs, the east wall and the north west corner are destroyed) is planned as a three-apsed church within a rectangular perimeter. The west wing is rather elongated. The angles of the cross are filled by hiding spaces on three levels instead of rooms communicating with the central space. Four squinches facilitate the octagonal shape of the drum resting on them; niches are carved in the interior facets, and are offset by an archivolt. The change from octagon to circle is achieved with eight small squinches which have, rather strangely, a wide variety of sculpted decorations, with radiating grooves and medallions to the east; one of the motifs could be an angel or a bird. Outside, the decoration of the lintel is damaged (the left part erased). It represents the Virgin, standing, holding the Child to Her side on the left arm; two small-scale figures (most probably the donors) are imploring Her, and above them two angels hold a crown (?) in their outstretched hands; it is resting on a veil (detail borrowed from the Byzantine iconography of the glorification of Christ). The sculpted decorations of the window arches and on the cornices belong to the 7th century repertory: scrolls of half-palmettes, rows of small horseshoe arches, interlocked festoons, braid and sinuous ribbon. Notable on the drum are the tabulas ansatas of its diagonal facets. Its cornice is a picturesque variation of the bracket type, with teeth like vulture beaks.

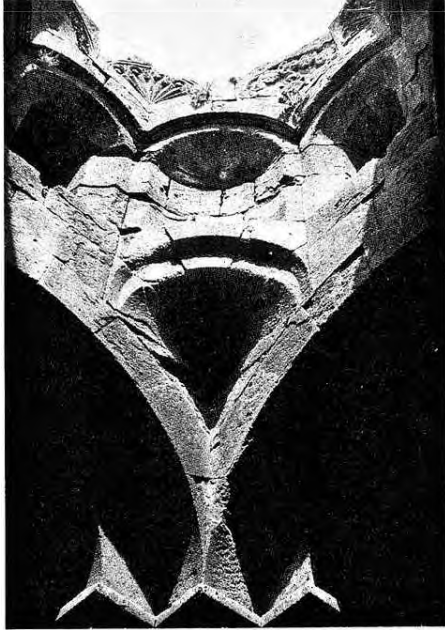
Dated from the 6th century by V. Grigoryan, this church seems to be from the 7th century, in spite of the originality of its features. It has similarities and decorations close to St. Hrip'simē (tabulas ansatas, niches in the drum, grooves, small squinches), which could point to the first half of the 7th century, and the Byzantine elements of iconography to the years 630-640.



809 - PEMZAŠEN. THREE-APSE CHURCH WITHIN A RECTANGULAR PERIMETER. DRUM.



810 - PEMZAŠEN. SINGLE-NAVE CHURCH, THREE-APSE CHURCH WITHIN A PLAIN PERIMETER, AND CHAPEL. PLAN.
(Drawing by Fixot after archives of the Directorate for the Conservation of the Monuments of Armenia.)



811 • PEMZAŠEN. THREE-APSE CHURCH WITHIN A PLAIN PERIMETER. INTERIOR VIEW OF THE DRUM. NORTHEAST SQUINCH.

SINGLE-NAVED CHAPEL

The chapel is built against the south west corner of the previous church; the masonry and the decorations being identical, the buildings are most probably contemporary. Four tabulas ansatas are placed on the south façade, and another over the west door. Recently cleared, the portal has cubical imposts with foliage motifs.

PTJINI or Ptjnavank⁶

HALL-SHAPED CHURCH WITH AN ARCHAIC CUPOLA

The church is built on a hill overlooking the Hrazdan river, a few miles north of Erivan, in the village of Ptjini (S.S.R. of Armenia, Abovyan district, Kotayk' area of Ayrarat province). It is not dated; the north wall and part of the south wall are the only remaining parts.

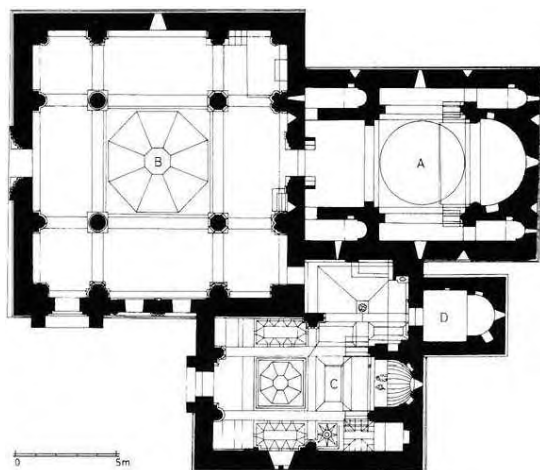
It is a hall-shaped church with an archaic cupola and an elongated plan on a west-east axis. There are two dihedral niches in the east wall between the apse and the corner rooms. Squinches resting on the four central round arches gave the drum an octagonal base. The east rooms had ogee arches. There were many windows. The design of the north portal is original, because its arch, which is narrower than the short jambs, rests on brackets. The south portal was similar.

Inside, the imposts of the central arches have scrolled balusters, with a cross in a medallion covers the complete imposts; a vine leaf, a bunch of grapes, or a pomegranate are disposed on the half-imposts. This formula, borrowed from Ionic-Armenian composite capitals, is also found at Sisian (c.680). Outside, figurative carvings are integrated in the decoration of two of the window arches. The arch of the south façade includes, in the center, a bust of Christ in a medallion, flanked by two angels flying toward it, and beneath are busts of the Apostles in six medallions. The rendering is basic, and the flight of the angels is depicted according to an ancient, and popular, convention. This motif was most probably a transposition from paintings on chancel arches, and is reminiscent of lintel decorations in which the Last Supper is accompanied by a glorification of Christ. Two hunting scenes are carved on the horizontal arms of the arches. On the left, a man on horseback shoots an arrow at a lion, and an inscription names the hunter as Manuef, Lord of the Amatuni. On the right, a man holding a spear faces a lion. The iconography is Sassanid on one side, and Hellenistic on the other. These figures would not be the founders of the church but their forebearers, as only one Manuef Amatuni is attested, who died a hero in 389, with his father Pargev (St. Mnac'akanyan). Above the last two west windows of the north façade, a variety of birds (doves, partridges, ducks, geese, peacocks, eaglets, . . .) converge toward a cross, under a row of small horseshoe arches. The name Sahak, engraved at the right end, could be that of the architect or the sculptor. On the other window arches are a vine scroll, intersected and interlocked festoons, a row of square lacunars, honeycomb bands, and two palms symmetrically rising toward a cross. One of the north cornices has an unusual row of carved vases.

G. Yovsep'ean and many other authors date the church from the 6th century, but its typology, architecture and decoration would rather place Ptjini in the 7th century (St. Mnac'akanyan). Its many features similar to, among others, Zuart'noc' and Añuē, point approximately to the mid-7th century. Two plaques (fragment of a scene with Daniel in the lions' den, and a vine plant growing from the foot of a cross), probably earlier than mid-7th century, and reused in the south façade, suggest the presence of an earlier building on the site.

812 • PTJINI. HALL-SHAPED CHURCH WITH AN ARCHAIC CUPOLA. NORTH FAÇADE.





813 - SALMOSAVANK', MONASTERY, GENERAL PLAN.

A. Church of St. Sion, 1215.
 B. Jamatoun, just after 1215.
 C. Library, 1255.
 D. Chapel, mid-13th century.
 (Drawing by Fisot after O. Khalpakchian.)

SALMOSAVANK'

THE MONASTERY OF THE PSALMS

The monastery stands in the hamlet of Salmosavan, on the edge of the gorge of the K'asał river (S.S.R. of Armenia, Aštarak district, Aragacotn area of Ayrarat province). It consists of four grouped buildings, with a complex of monastic buildings, now in ruins, built further to the west. Inscriptions attest that it dates from the time of the Vač'utians. Prince Vač' and his wife Mamaxat'un commissioned the main church in 1215, and probably the jamatoun soon after. Their son K'urd ordered the building of the library in 1255. The monastery was restored mid-17th century by Bishop Yovahnēs, and in 1890 at the time of the Patriarch Xīmean Hayrik.

The church of St. Sion (Surb Sion) is a partitioned, closed cross within a rectangular perimeter with dihedral niches in the east and north façades. A high cylindrical drum rests on pendentives, and has a conical roof. The corner rooms have two stories, and two cantilevered steps along the west wall lead to the upper west rooms. The decoration is sparse.

Much wider than the church, but lower, the jamatoun belongs to the usual, four-colonnaded, A1 type. In the center, the transition from dodecagonal pyramid to square base is facilitated by triangular lacunars and, outside, it is topped by a bell-turret. There are moldings with four leaves on eleven facets of the pyramid, and a cross surrounded by very detailed foliage is shown on the twelfth facet. The eight lateral compartments have either groin vaults or painted ceilings. The west portal is unusual because it has three frames. The first consists of two arched rolls, and it frames a tympanum imitating inlay-work with patterns of stars, pentagons and diamonds finely carved and offset with red paint. The second frame has an ogee arch and delimits the large space filled by more imitation inlay-work, which is simpler, with plain, protruding diamonds. The third frame is rectangular, with a height out of proportion with the door. In 1890, the south portal was rebuilt and the south arcades were turned into windows.

The library adjoins the south façades of the jamatoun and the church. It bears an inscription dated 1255: « I, K'urd, and my wife Xorišah have built this library and have erected a chapel on behalf of our daughter (. . .). » And another, dated 1669: « This Holy Mother of God was restored by the vadapet Gabriel. ». Its architecture is complex. To the east is a small apse flanked at its southeast corner by a two-storeyed chapel (that of the princess?), with a hiding place above it. In the rest of the room, two longitudinal arches are crossed by two transverse arches, one of them resting on their west part. This forms the square base, off-center to the west, of a small cupola with a skylight, which is topped by a rotunda. The lateral compartments have ceilings painted in red and white (herringbone, star and octagonal patterns), a groin vault and a ceiling with a large, painted star in relief. An angel and an eagle are sculpted and painted on the arched portal of the chancel. Outside, the west window is part of a cruciform composition including a lion and two birds. The south window is framed by two blind arcades, above which is sculpted the bust of a saint raising his right hand; an arch is placed above the sculpture. The west portal was renovated in 1890.

A single-naved chapel was built against the east façade of the library, and is probably contemporary.

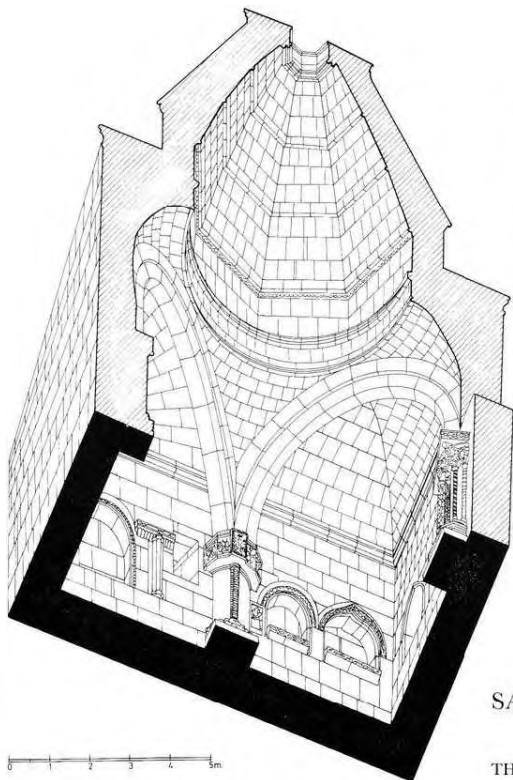
There are several khatchkars north of the monastery. One, dated 1309, stands near the main church, and another one nearby is dated 1421. Farther away is a group of « set-up » khatchkars, one dated 1255.



814 - SALMOSAVANK', MONASTERY, LIBRARY, WEST FAÇADE.



815 - SALMOSAVANK', KHATCHKARS NORTH OF THE MONASTERY.



817 - SANAHIN, MONASTERY, LIBRARY. AXONOMETRIC SECTION.
(Drawing by Fixot after O. Xalp'axc'yan.)



816 - SANAHIN, MONASTERY, CHURCH OF THE HOLY SAVIOUR AND JAMATOUN DATED 1181. VIEW FROM THE WEST.

SANAHIN

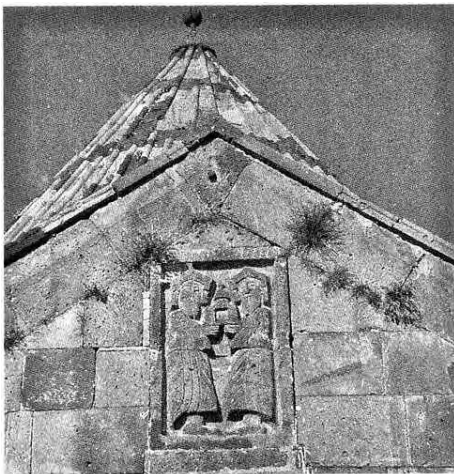
THE MONASTERY

The monastery is built on a plateau surrounded by wooded mountains, in a village administratively dependent of the town of Alaverdi, but the large gorge of the river Debed runs between the two localities (S.S.R. of Armenia, T'umanyan district, Jorop'or area of Gogaren province). The site was previously used by monks driven out of Byzantine territories, and who built the church of the Holy Mother of God in the second quarter of the 10th century. Queen Xosrovanuyš, wife of Ašot III Bagratid, founded the monastery in 906 and commissioned the main church of the Holy Saviour. Many other buildings were added between the 10th and the 13th centuries, either built against each other or very close to each other, forming a large, compact and harmonious complex. Sanahin was the seat of a superior school and of a large scriptorium in the 10th and 11th centuries. The site was on the Kivrikeans' land until the 12th century, thereafter being the property and pantheon of the Zakarids at the end of the 12th century. It remained in the hands of their descendants, the Arčut'ians until the beginning of the 20th century. Sanahin was restored in 1652, in the 19th century, in 1939-40, and finally in 1953-60.

The church of the Holy Mother of God (Surb Astuacacin, 2nd quarter of the 10th century) is a partitioned, closed cross within a rectangular perimeter (one of the first known examples of this type), devoid of exterior dihedral niches. Its cylindrical drum rests on pendentives, at the base of which four heads are sculpted in high relief, and are supposed to symbolize the Evangelists. A model-reliquary is placed above the entrance to the room at the northeast corner. The roofs, the upper part of the drum and the conical roof were renovated, probably in 1652. The church of the Holy Saviour, or World's Saviour (Amenap'rkič'), much larger than the previous church, stands a few yards to its south and is in line with its west façade. It was built in 966-972, then restored in 1181-84, 1652, 1815 and 1881 (roofs renovated, height of the drum reduced). It is similarly designed as a partitioned, closed cross within a rectangular perimeter, with two-storeyed corner rooms. The wide cylindrical drum rests on pendentives, and the supports were reinforced (probably in 1181). Outside, there are blind arches on the east wall, which perhaps ran around the whole building; it has horseshoe arches resting on imposts decorated with stylized palms, grooves and rosettes. At the top of this façade, the sons of the founding queen, Smbat, later King of Armenia, and Gurgēn, later King of Tašir, are sculpted in a rectangular niche, holding between them the model of the church. The same scene, later depicted at Halbat, is notable for the costumes and the style. In this case, the figuration is basic, and the carving is flat. The windows and the door have pairs of twisted columns and rows of palmettes with concentric grooves.



818 - SANAHIN, MONASTERY, JAMATOUN DATED 1181.
INTERIOR VIEW TOWARD THE EAST.



819 - SANAHIN, MONASTERY. CHURCH OF THE HOLY SAVIOUR. TOP OF THE FAÇADE WITH THE TWO SONS OF THE FOUNDER.



820 - SANAHIN, MONASTERY. JAMATOUN DATED 1181. INTERIOR VIEW TOWARD THE SOUTH.

The gallery called « Grigor Magistros' Academy » fills the space between the two churches, and is covered by a barrel-vault with strong archbands resting on eight pairs of pilasters. It dates approximately from the late 10th century - early 11th century.

According to two inscriptions, the chapel of St. Gregory (Surb Grigor), at the east end of this group, was built by Queen Hranuš of Tašir shortly before 1061. It is a four-apsed building within a circle in which open four small niches. During alterations in 1656, its height was reduced and the blind arches running around the first level were interrupted.

The library, founded by Queen Hranuš in 1063, is called « the reliquary room » in the inscription relative to the building, and « library » in 13th century inscriptions. It is a square building with an original roofing: the four arches, on which rests the high cupola with skylight, are in diagonal, resting on strong supports embedded in the center of the walls. These supports are richly decorated with herring-bone and braiding patterns, crosses, and very complex fretwork, including a Seljukian chain. The niches, probably used to store books, are edged with interrupted rolls. This kind of decoration and the arched structure could be the result of substantial alterations in the 13th century.

Jamatoun I was commissioned by Father Superior Yovhannēs, and built in 1181 in front of the church of the Holy Saviour by the architect Žamhayr. It is one the first to reproduce the model at Hofomos (1038, A1 type). The four central columns are dedicated to the Kiwrikan princesses, who participated in its construction. They have an original decoration: protruding sculptures of animals' mouths, of vases and fruit are carved at the angles of the capitals and of the bases.

Jamatoun II, to the north of the previous one and in front of the church of the Holy Mother of God, was commissioned by Prince Vač'ē Vač'utēan. It has an exceptional lay-out: it is a large three-naved hall covered by three saddle-roofs. It is not lit centrally but laterally: there are six arches in the west façade, two under each gable. Two beautiful khatchkars, one dated 1215, stand at the extremities of the hall.

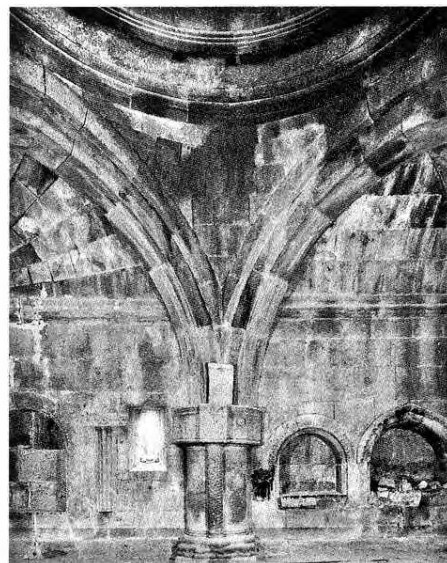
A three-storeyed tower topped by a bell-turret stands at the north west corner of the complex, and it could be the first known example of an Armenian bell-tower. The decoration of its west façade is unusual: a cross of red, sculpted tufa is embedded in the gray basalt wall. It is thought to be posterior to jamatoun II, and anterior to the Mongolian invasion of 1236 (Xalp'axč'yan).

There are two funerary chapels in the graveyard, which spreads south east of the complex: the two-storeyed mausoleum of the Zakarids, dated 1189, sheltering the khatchkar of Sargis Zak'arean, who died in 1187, and the chapel of the Holy Resurrection (Surb Yarut'iwn), a single nave with two symmetrical apses. Against its north wall, on a gray basalt, tripartite podium is the pink tufa, finely sculpted khatchkar of the vardapet Grigor, son of Tut (1184, Mxit'ar, sculptor).

The monastery included a hostelry (1205, destroyed), and a fountain (1831); another fountain, dated 1255, is in the village. In the valley, a bridge, built shortly after 1192, links the two banks of the river Debed.

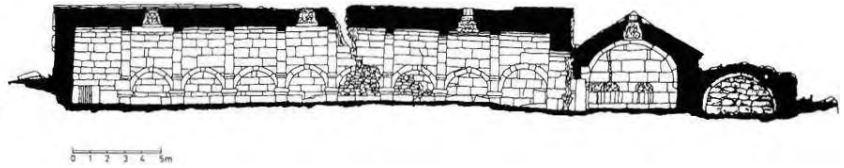


821 - SANAHIN, MONASTERY. MAUSOLEUM OF THE ZAKARIDS. TYMPANUM.

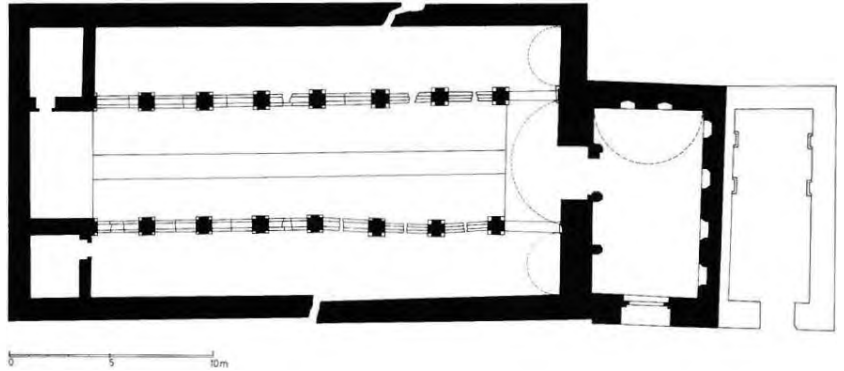


822 - SANAHIN, MONASTERY. LIBRARY. INTERIOR VIEW OF THE WALL AND OF THE EAST SUPPORT.

823 - SELIM CARAVANSERAI LONGITUDINAL SECTION
(Drawing by Fixot after V. Arutjunjan and S. Safarian.)



824 - SELIM CARAVANSERAI PLAN.
(Drawing by Fixot after V. Arutjunjan and S. Safarian.)



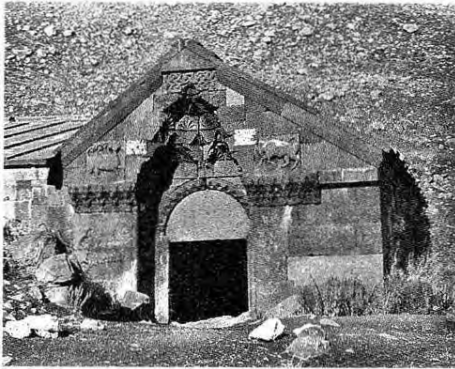
SELIM or SULEMA

THE CARAVANSERAI

It is located on the Selim, or Selima Pass, 7,906 feet above sea level, along a medieval road linking Siunia to the basin of Lake Sewan (S.S.R. of Armenia, Ejeghajor district, at the border of the Vayoc'jor and the Gefark'unik' areas of Siunia province). It was commissioned by Prince Ćesar Őrbelean, as is stated in an inscription engraved in Armenian on the interior of the entrance tympanum, and in Persian on the exterior. This exemplifies the national diversities of the customers, but also the cautiousness of its owners. The building was restored in 1956-58, and in 1961.

The caravanserai is an example of a three-naved building with an exterior entrance hall. A long hall oriented west-east is divided into three naves by two rows of eight pillars, with the central nave being much wider than the lateral ones. The three naves have barrel-vaults with archbands. The square pillars are short and massive, and are also linked lengthwise by arches. The whole building has very good masonry. Very low partitions between the pillars may have been used to prevent animals from wandering out of the central nave, the lateral naves being reserved for the men. There is a little light which falls from three skylights decorated with stalactites, that open in the top of the central vault. This very large, squat building is covered by a saddle-roof with a low slope. It is preceded by a perpendicular hall, a large compartment useful in mountainous climates. A third building, parallel to the second one but lower, was added at an undetermined date.

The portal of the perpendicular hall is the only decorated part of the exterior, and it fills the whole surface. Its composition derives from the Muslim style (façades of the Seljukid hans), and was used on a few 13th century jamatouns. The niche surmounting the entrance door is carved in the façade of the portal, whose gabled upper part rests on brackets. The archivolt of the tympanum, the niche and the brackets are decorated with stalactites. High reliefs of a bull, on the right, and of a chimaera, on the left, are carved above the brackets on either side of the tympanum.



825 - SELIM CARAVANSERAI SOUTH FAÇADE OF THE ENTRANCE HALL.

SEPUH

AWAGVANK* or MAIN MONASTERY OF MOUNT SEPUH

The monastery is located near the hamlet of Kardikuz (Turkey, Erzincan district), 6, 561 feet above sea level, on the south side of the Karadagh (Mount Sepuh, Daranaġi area of the Upper-Armenia province). Legend has it that it was founded by an Apostle, and this monastery is attested since the beginning of the 13th century. It was a lively scripturary which produced, notably, the famous Homeliary called the Muš Homeliary (1202, Matenadaran n 7729). It was restored about 1464 by Astuacatur Ĵermac'i. At the end of the 16th century, the vardapet Malak'ia Derĵaneĵ built the south jamatoun, a number of celles and other buildings, now destroyed. The monastery consists of a chapel between two churches.

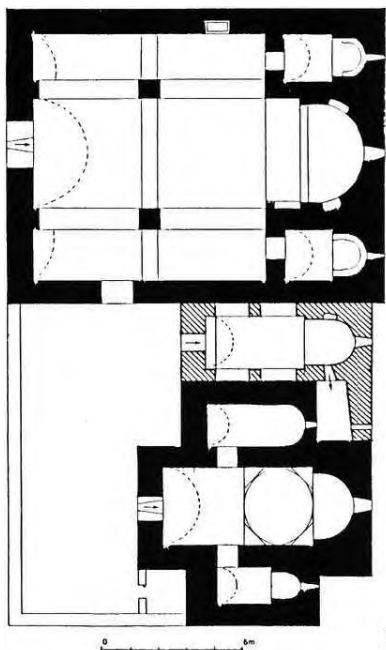
The church of the Holy Mother of God (Surb Astuacacin): the exterior is a cupola over a free cross, hiding an exceptional typology: an oblong nave with an apse, topped at the east by a cupola, and flanked by two longitudinal chapels. The chapels are covered by longitudinal round arches, covered outside by transversal saddle-roofs (as in the case of a transept). The chapels give into the west wing of the nave, which has a round arch. The drum is also original: the interior octagon, resting on four squinches, has a rectangular perimeter with angle bits. The church has no decoration. From its topology and its archaic-style architectonic features (squinches, rectangular drum), it can hardly date later than the 10th century, and may even be from the Pre-Arabic period (J.-M. Thierry).

The church of St. Thaddeus (Surb T'adeos) or of the Holy Apostles (Aġak'eloc'): it is situated to the north of the group. It is a three-naved basilica with a compact plan, with two spans, therefore only two pillars. The horseshoe shaped apse is preceded by a fore-part, and flanked by two rooms with small apses. There is a round arch over the central nave, while the lateral spans have sloping vaults. The whole is covered by a rather flat saddle-roof. Crosses sculpted in the spandrels of the arches resting on the two pillars are the only decorations. Inscriptions and a scroll state that the church was built, or rebuilt about 1464, and is consequently the earliest example of a type rather common in the eastern part of the country in the 17th century.

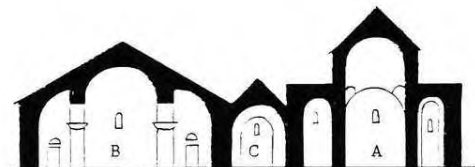
Chapel of St. John the Baptist (Surb Karapet): squeezed between the two churches, it is a single nave with a deep apse, and niches in the lateral walls.



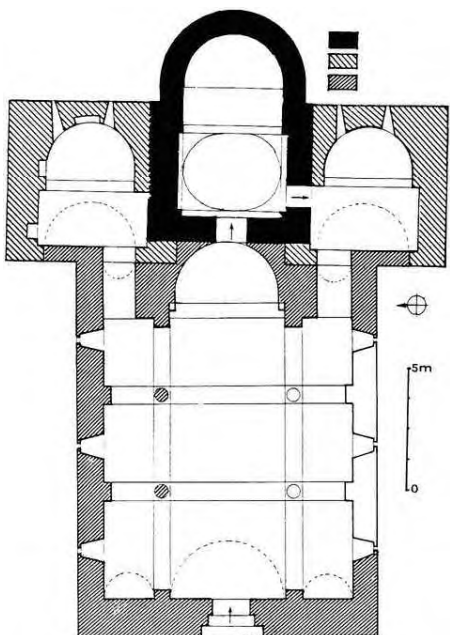
826 - MOUNT SEPUH, AWAGVANK*. GENERAL VIEW.



828 - MOUNT SEPUH, AWAGVANK*. MONASTERY, PLAN.
(After J.-M. Thierry.)



827 - MOUNT SEPUH, AWAGVANK*. MONASTERY, NORTH SOUTH SECTION.
(After J.-M. Thierry.)



829 - MOUNT SEPUH, HOLY ENLIGHTENER, MONASTERY, CHURCH OF ST. GREGORY, PLAN.
(After J.-M. Thierry.)

THE MONASTERY OF THE HOLY ENLIGHTENER OF MOUNT SEPUH (Surb Lusaworë'i-vank')

The monastery is located above the hamlet of Kardikuz (Turkey, Erzincan district), 8,530 feet above sea level, below the summit of Karadagh (Mount Sepuh, at the borders of the Ekefeak' and the Daranafi areas of Upper-Armenia province). Legendary site of St. Gregory the Enlightener's burial place, and of the finding of his relics by the Hermit Garënik, who built a mausoleum. It was attested at the beginning of the 10th century by the historian and Patriarch John V of Drassanakert, who built a church on the site. From this period up to the 16th century the monastery was an active intellectual and scriptural center. It flourished for a time during the 17th century, was restored in the late 19th century, and suffered a slow decline until it was abandoned at the beginning of this century. The group consisted of two churches, three chapels, now destroyed, and a surrounding wall, now razed to the ground.

The church of St. Gregory (Surb Grigor) consists of three parts added to one another: the Saint's mausoleum, two lateral rooms and an adjoining basilica to the west. The mausoleum is a small single nave of the cupola over a square type, with a narthex and an apse that is semicircular inside and outside. The oval cupola, which probably had a saddle-roof, has a short drum, resting on embedded round arches and on pendentives. Two barrel-vaulted rooms with large apses adjoin the apse on either side. They were fully open on the west through a large arcade (later walled up); they were perhaps used as oratories and shelters for pilgrims. The three-naved basilica spreads to the west of the previous buildings, and is linked to them by three doors. Irregular ground has led to this building being built slightly off-center. The supports separating the nave from the side-aisles are arranged in two pairs of cylindrical columns evoking Byzantium, an unusual feature in Armenia. The barrel-vault of the nave is reinforced by two archbands resting on brackets. A rather flat saddle-roof covered the three naves. The pilasters and windows are decorated with fret patterns. Stones of average size were used for the building.

It is difficult to date. The mausoleum is probably of pre-Arabic origin (5th-6th century, according to J.-M. Thierry). It is related to the funerary chapel at Oljaber, which is certainly paleochristian. The rooms are of a later date. Between the 10th and the 17th century is as precise a date as can be given for the basilica.

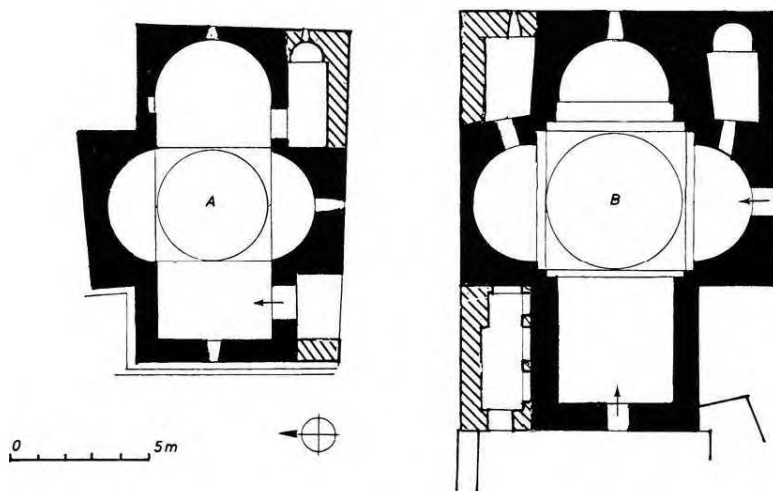
The church founded about 900 by the Patriarch John is on lower ground, and was damaged by the earthquake of 1939. It is a nave with a cylindrical drum above the cupola.



830 - MOUNT SEPUH, HOLY ENLIGHTENER, MONASTERY, CHURCH OF ST. GREGORY, VIEW FROM THE NORTHWEST.

SEWAN

Two churches stand on a peninsula (formerly an island) on the northwest shore of Lake Sewan, 6, 561 feet above sea level. (S.S.R. of Armenia, Sevan district, Gelark'unik' area of Siunia province). Historical and epigraphic sources state that they were built in 874, at the very beginning of the post-Arabic period. The buildings were suggested by the theologian and future Patriarch Maštoc', and commissioned by Princess Mariam Bagratid, wife of Vasak of Siunia. They were part of a monastery, but the other buildings have been completely destroyed. The churches were restored in the 17th and 18th centuries (roofs), and in 1956-57. In the Middle Ages, the island was also known for its fortress, of which nothing remains.



831 - SEWAN. A. CHURCH OF THE HOLY APOSTLES. B. CHURCH OF THE HOLY MOTHER OF GOD. PLANS.
(After St. Mnac'akanyan, corrected.)

THE CHURCH OF THE HOLY APOSTLES (Surb Afak'eloc')

The church has a cupola, three apses, and the southeast corner is filled by a room. The small porch at the southwest corner is an addition. Four squinches turn the central square into an octagon, but the cupola rests directly on the drum, without intermediary small squinches. The roof is pyramidal. As in many Siunian monuments, the masonry is irregular: the lower part of the building is made of badly cut blocks, but the brown tufa of the upper parts is more carefully assembled. Coarse repairs were undertaken in places with a light-colored mortar. The inclination of the roofs was accentuated when they were renovated.

THE CHURCH OF THE HOLY MOTHER OF GOD (Surb Astuacacin)

Sited to the southeast of the previous church, it is larger but is similar in many respects. The plan is essentially the same, with three apses and a southeast room. The northeast room was added later. The pendentives (among the earliest ones of the post-Arabic period), placed on the central arches with two archbands, have an insufficient span. Consequently, the drum, which has an octagonal perimeter, has a very irregular interior shape, like a cube with rounded angles. A white coating was applied inside at an unknown date. The angle of the roofs was accentuated when they were renovated. Khatchkars were embedded in the drum.



THE CAPITALS OF THE JAMATOUN

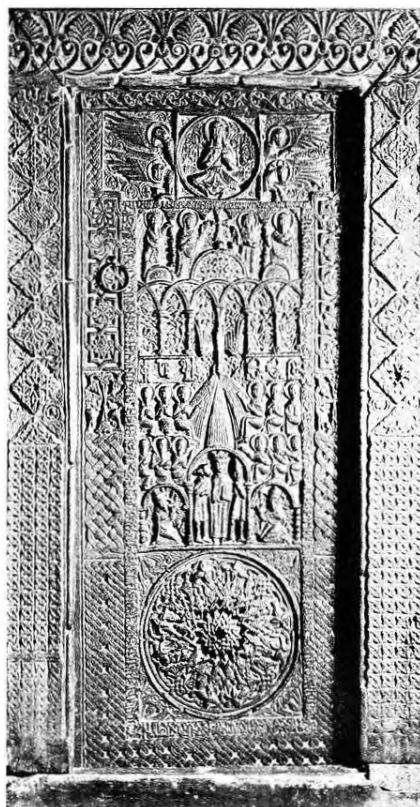
In the 1930s, a jamatoun could still be seen in front of the west façade of the church of the Holy Mother of God. It was a square room with a roof supported by wooden columns. Their two large capitals, also in wood, are now preserved in the History Museum of Armenia in Erivan, and in the Hermitage in Leningrad. Some authors date them from the 9th century (T. Izmailova). Nearly identical, they are decorated with carvings depicting a dove on either side of a pair of chalice-shaped half-palmettes, on a background of foliage.

THE WOODEN DOORS

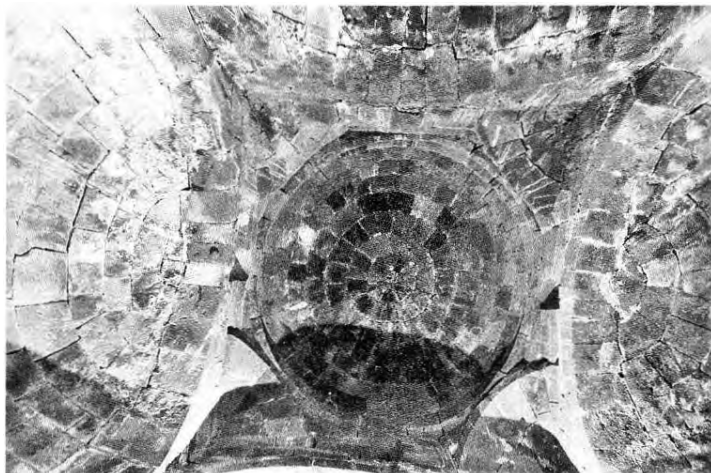
Two doors from Sevan are exhibited in Erivan. The decorative composition of the first one, dated 1176 by an inscription, is related to that of a khatchkar. The second door, dated 1486 and signed by the sculptor Abraham, is richly decorated: a scene representing the Descent of the Holy Ghost is in the center, and a theophanic Christ is carved at the top of the door.

KHATCHKAR DATED 1653

Several khatchkars are kept inside the church of the Holy Mother of God. One of them, dated 1653 and signed by the sculptor Trdat, is abundantly decorated with figurative motifs in a naive style. A theophanic Christ is at the top right, there is a Crucifixion in the center, and a Descent into Limbo at the bottom; scenes of the Nativity and of the Last Judgment are depicted on the sides.



833 - SEVAN. WOODEN DOOR DATED 1486.
(History Museum of Armenia, Erivan.)



834 - SEVAN. CHURCH OF THE HOLY APOSTLES.
INTERIOR VIEW OF THE CUPOLA.



835 - ŠIRAKAWAN. CHURCH OF THE HOLY SAVIOUR.
VIEW FROM THE SOUTHEAST.
(Archives of the History Museum of Armenia, Erivan.)

ŠIRAKAWAN

THE CHURCH OF THE HOLY SAVIOUR (Surb P'rkic')

The village of Širakawan or Erazgawors, in Turkish Bağsuregel, is located on the right bank of the river Axurean (Arpa çay), north of Ani (Turkey, Kars district, Sirak area of Ayrarat province). The Bagratids had a royal residence there from the late 800s to 928. According to historians, Smbat I, second sovereign of this young kingdom (890-914), ordered the construction of the church of the Holy Saviour near the palace (of which nothing remains). This was probably after Smbat's coronation in 892, and after the earthquake of 893. An inscription by a man called Gnel mentions restoration works undertaken between 1072 and 1081. At a later date, the east niches were walled up and the corners were raised to turn the building into a small fort. The cupola collapsed in the 19th century. Still extant until about 1950, the church is now completely destroyed.

It was a room with a cupola of archaic type, built on a five-stepped base. The plan was similar to the 7th century prototypes except for the dihedral niches, placed not only between the apse and the corner rooms, but also on the north and south façades, behind embedded shafts. The sculpted decoration combined new and early forms (window arches with horizontal arms, and a grooved band on the apse). The squinches above the niches were richly carved on their intrados and surrounds, and some were shell-shaped. They were edged with arches without horizontal arms. One of the south squinches had a sinuous scroll with indented palmettes, and on the other one were foliage motifs, fretwork and swastikas, with an arch consisting of a herringboned filler above a small arcature with hollowed-out spandrels. All these features are closely related to Oğuzlu (c.895). There was a foliage scroll with five broad curves on the lintel of the south door. In the middle of the south gable were two windows with rectangular frames decorated with foliage scrolls, in a style closer to early 11th century decorations (Marmasēn) than to later ones. A large cross with a big central medallion, arms wider at the extremities and with foliage scrolls was placed between the windows.



836 - ŠIRAKAWAN. CHURCH OF THE HOLY SAVIOUR.
WINDOWS OF THE SOUTH GABLE.
(Archives of the History Museum of Armenia, Erivan.)



837 - SISIAN. CHURCH OF ST. JOHN. INTERIOR.
IMPOST ON THE RIGHT SIDE OF THE APSE.



838 - SISIAN. CHURCH OF ST. JOHN. INTERIOR.
IMPOST ON THE RIGHT SIDE OF THE APSE.

SISIAN

THE CHURCH OF ST. JOHN (Surb Yovhannēs)

Originally dedicated to St. Gregory, and also called Siwni vank*, the church stands on a hill overlooking the town of Sisian, on the banks of the river Orotan, 5, 249 feet above sea level (district town of the S.S.R. of Armenia, center of the Cluk area of Siunia province). Identified by inscriptions, the portraits of the benefactors attest that the church was commissioned by Prince Kohazat with the participation of Bishop Yovsēp I, between 670 and 689, and soon after completed by Bishop Yovhan (St. Mnacu ± akanyan). It was restored in the late 19th century (west façade partly rebuilt, west and south portal altered), and in 1959-62 (gables and roofs renovated). The west façade of the church was recently cleared.

It has a four-apsed plan with niches, within a rectangular perimeter in which dihedral niches have been cut. The drum is octagonal inside and dodecahedral outside; it rests on the eight junctions of the apses and the diagonal niches. Inside, the base of the drum is formed by portions of squinches above the niches, while eight small squinches above the sharp edges of the octagon facilitate the circular base of the cupola. The three windows of the altar-apse, a common 7th century formula, are also used in the north and south apses.

The carved representation of the benefactors, out of sight at the base of the cupola, is one of the original sculpted features of the church. The bust of « Kohazat, Lord of Siunia », hands outstretched to the east and wearing a coat with pointed lapels, figures on the small squinch to the northeast. This work is modeled in high relief; the broad face with large almond-shaped eyes, pointed moustache and strong, bearded chin probably being a near likeness to Kohazat. To the right, on the northeast small squinch is « Tēr Yovsēp », Bishop of Siunia », carved in a more basic rendering, and wearing the Armenian regular clergy's cloak. One course higher, to the left of the Prince, « T'odoros, monk of Sion » is carved with large, pensive eyes, wearing a similar cloak and holding a censer. A fourth and much less skilled portrait of « Abbot Yohanēs » figures on a plaque embedded in the west façade. The busts of the Evangelists, with inscriptions beneath them, another original feature, are carved in relief on the fretwork of the cornice of the drum. Finally, busts in high relief are placed in the recesses of the squinches, at the top of the exterior, west and south niches (a formula used on several 10th and 11th century monuments). The busts in the west niches have halos and extremely abundant hair, while, at the contrary, the figure in the east niche of the south façade wears a cloak.

Inside the church, the pilasters of the north, south and east apses have imposts decorated with scrolled balusters; a cross in a medallion, a bunch of grapes, a vine leaf or a pomegranate are represented between the imposts, or on their sides, as at Ptłni. On the west and south façades, the niches are surrounded and linked to each other by a band (probably renovated in the 19th century). A continuous decorative band also runs outside above the three windows of the south and east apses. The motifs of the window arches were common at the time (vine scroll at the south, pomegranate tree at the east...), save for a chain of intersected circles and a band of sinuous fretwork. Blind arches run around the drum.



839 - SISIAN. CHURCH OF ST. JOHN. VIEW FROM THE SOUTHEAST.

SORADĪR

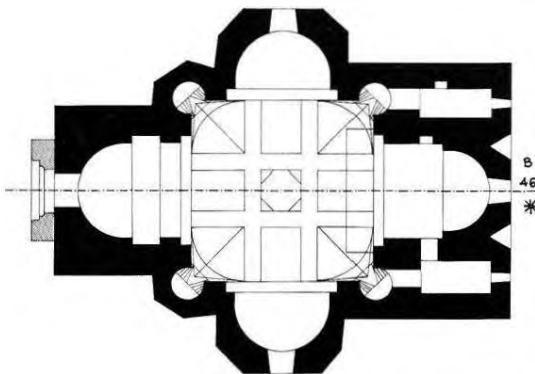
THE CHURCH OF ST. ĒJMIACIN (or of the Holy Cross of Albak)

The church towers over the hamlet of Soradîr (in Kurdish) or Yanakköyü (in Turkish), nearly 25 miles north of Başkale, at the springs of the Great Zab river, 7,874 feet above sea level (Turkey, Van district, Albak area of Vaspurakan province). The church is in relatively good condition, save for the other stone facings of the façades. It is not dated but is probably contemporary to the church of the Holy Cross at Albak, mentioned in this area since 859 as the pantheon of the Ardrunis. This would explain why its plan is almost identical to that of Ajt'amar: King Gagik could have duplicated the design and the name of his forebears' mausoleum. According to an inscription, now vanished, the church was restored in 1681 by the pilgrim Saro (portal, drum and cupola renovated); it was then called St. Ējmiacin.

It is a four-apsed church with four niches and two rooms to the east. The interior lay-out is partly visible from the outside: rectangular projection of the west apse, trapezoidal projection of the two west niches, and pentagonal projection of the north and south apses. The east rectangular volume incorporating the altar-apse, the diagonal niches and the side rooms has two dihedral niches on the exterior. Inside, the diagonal niches are linked to the arches of the apses by squinches on fan-shaped stones (as at Arcuaber and St. Hrip'simē, 7th century), topped by portions of cornice and pendentives. The cupola has a square base with rounded angles. The cupola (rebuilt in the 17th century) is unusual: it has no drum, and consists of a vault supported by two pairs of crossed archbands delimiting a central skylight, which is topped by a pinnacle (as in B1 type jamatouns). It is no less unusual from the outside, incorporated as it is in a massive cube with three-faceted truncated angles. Unusual, curved niches are placed on either side of the window on the west façade.

The sculpted decoration of the interior imposts belong to the pre-Arabic repertoire: extremely basic rendering of acanthus leaves, grooves and a leaf scroll (very similar to a scroll at Matara, c.650). The cornice running around the base of the cupola has a row of small, accentuated horseshoe arches on cubed teeth (an alteration of diamond shapes from the first half of the 7th century). The arches of the windows are decorated with a row of horseshoe arches above dentils and heart motifs (west and east), and of a sequence of half-palmettes (north). These patterns were common in the 7th century, but these hearts and palmettes have an original form, and the band decorated with rosettes under the west arch is unusual. The stalactites carved under the pinnacle, as well as the fretwork and twisted fringe of the door frame date from the restoration of 1681.

Dated by some authors from the 6th century (P. Cuneo), or early 7th century (T. Breccia Fratadocchi), this church does not seem, on the strength of its decoration, to be earlier than the mid-7th century. A hypothetical reference to the Cross at Varag (L. Inčičean) would place the date after the finding of the relics in 664. Some alterations and originalities seem even to indicate a later period, which could be mid-7th century, at the start of Vaspurakan autonomy.



842 - SORADĪR. CHURCH OF ST. ĒJMIACIN. PLAN.
(After P. Cuneo.)



840 - SORADĪR. CHURCH OF ST. ĒJMIACIN. VIEW OF THE INTERIOR.



841 - SORADĪR. CHURCH OF ST. ĒJMIACIN.
BASE OF THE DRUM (7th-9th CENTURY). CUPOLA (1681).

SPITAKAWOR ASTUACACIN (Gülvank in Azderi)

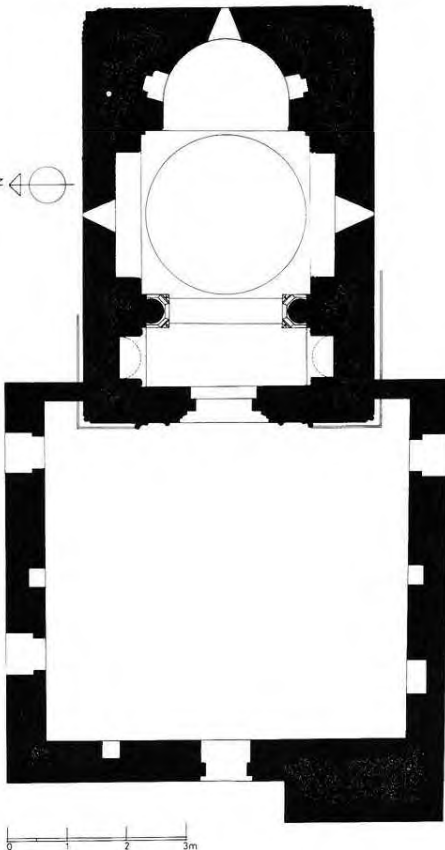
THE HERMITAGE

The Hermitage is located over 4 miles north of the village of Vernašen, about 8, 202 feet above sea level on the south side of Mount T'ek'sar (S.S.R. of Armenia, Ejegnajor district, Vayoc' jor area of Siunia province). The hermitage includes a church, a yard and a bell-tower, which were surrounded by a wall, now destroyed. An inscription states that the church was completed in 1321. It was probably commissioned by Prince Eac'i Prošean (who died in 1318), who was succeeded by his son Amir-Hasan II. The land belonged to the princes, and they became benefactors of the site. An inscription indicates that the bell-tower was commissioned in 1330 by a man called Yohanēs and his wife Tač. In the 15th century, the hermitage was the seat of a superior school. It was restored in 1971-72. As for the dedication to the «White Virgin» (Spitakawor Astuacacin), it may be explained by the presence of an icon in which the Virgin was wearing a white drape (G. Yovsēp'ean).

The church is a nave with a cupola, elongated from west to east, and very streamlined. The unusually high drum is cylindrical with a conical roof, recently renovated. It has many figurative reliefs. Inside, a Deisis including Christ, the Virgin, St. John the Baptist and the Apostles Peter and Paul, perhaps after a Byzantine model, was carved on the step of the bema (three plaques are kept in the History Museum of Armenia in Erivan). The picture of a praying ecclesiastic was still in place on the altar in the 19th century. In the center of the semi-dome of the apse is the sculpted bust of Christ. Finally, a bust of God, His right hand in a gesture of blessing and the left holding a head over which hovers the dove of the Holy Spirit, is placed at the top of the vault, on the keystone. It is a simplified duplication of the creation of Adam, sculpted on the jamatoun at Noravank' at Amaḡu. The living are carved on four of the recessed orders of the arch surrounding the keystone. Outside, a bust of the Virgin holding the Child on Her left arm is carved on the tympanum of the door of the west façade. It is delicately modeled in rather high relief. It is composed as a Hodegetria, and the tilt of the Virgin's head is borrowed from the Virgin of Mercy. Two carved portraits of the donors decorated the south or north façade. One of the figures has an original iconography: it is a seated prince holding a bow, and a young man stands before him (presently in the Hermitage, Leningrad). These figures, wearing Mongolian bonnets with feathers, are identified as Eac'i and his son Amir-Hasan II (G. Yovsēp'ean). The other scene has a more traditional princely iconography: it shows Amir-Hasan (inscription) on horseback, hunting with a bow (now in Erivan). The broad faces of these figures are reminiscent of 13th century Iranian and Seljukian works. The ornamental sculpture of the church consists of large molded compositions, forming a cross on the south façade and two others on the east façade. To the east, the large cross potent was deliberately given bevelled extremities. Several features indicate that the one or several sculptors, perhaps Momik's pupils, who worked on this church also worked on the church-mausoleum at Noravank' (1339).

A rectangular yard links the church to the bell-tower, probably built between 1312 and 1330. We do not know if it was a jamatoun (no trace of a roof).

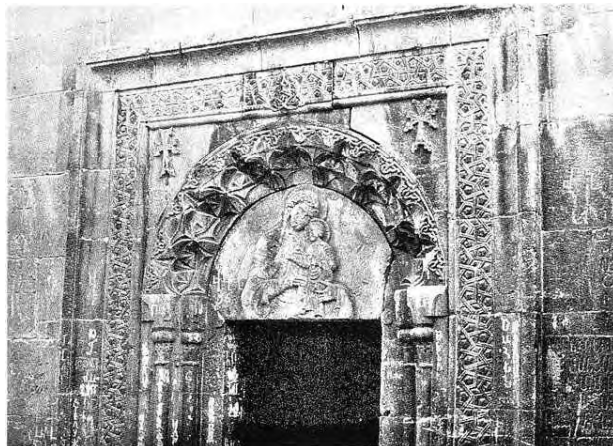
The bell-tower has an original design: a first level of coarsely cut blocks, a second level with a curved niche to the west, and an arcade topped by a saddle-roof.



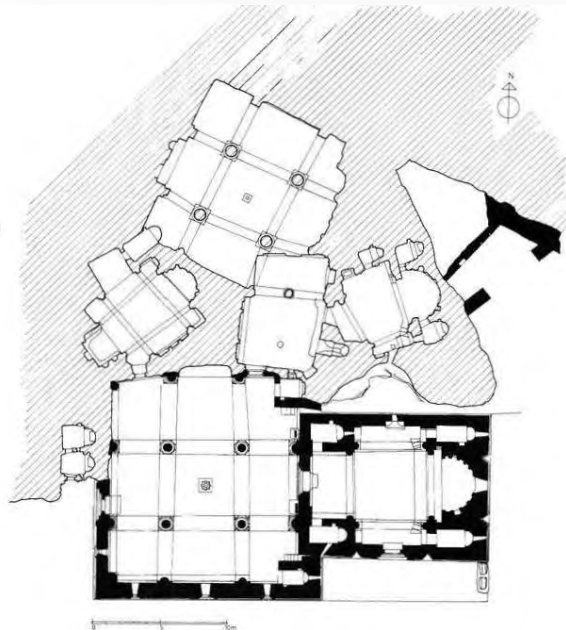
843 - SPITAKAWOR ASTUACACIN. HERMITAGE. PLAN.
(Drawing by Fisoet after A. Lazaryan.)



844 - SPITAKAWOR ASTUACACIN. HERMITAGE. VIEW FROM THE SOUTHEAST.



845 - SPITAKAWOR ASTUACACIN. HERMITAGE. WEST FAÇADE OF THE CHURCH. PORTAL.



SURB GEĻARD (The Holy Spear) or AYRIVANK*

THE MONASTERY

Located near the village of Goġt', about 5, 250 feet above sea level, the monastery is surrounded by the wild landscape of the rocky slopes of the Azat upper valley. (S.S.R. of Armenia, Abovyan district at the border of the Kotayk' and Ostan Hayoc' areas of Ayrarat province). Nothing remains of the old Ayrivank' (the monastery of the Cave), which was attested since the early Middle Ages. The current name comes from a relic, the Spear that pierced Christ's side, now in the Ėjmiacin museum. Although the chapel of the Holy Mother of God, excavated west of the complex, bears inscriptions as early as 1160, the monastery did not take shape before the 13th century, when it became the Zakarids' property. The open-air buildings (church and jamatoun) were built then. A second stage of development occurred around 1240 when Prince Ptoš Xalbakean bought the site: the cave buildings, with the church (c.1240), cells near the church of the Holy Mother of God (1260), the funerary chapel and the vestibule (1283), and lastly the mausoleum (1288). The numerous crosses carved in the rock and the khatchkars date back to the 13th century. Restorations are attested in 1655, 1696 and 1708. The ancillary buildings built against the south and east ramparts were rebuilt in the late 18th century and between 1968 and 1971. The roofs were reworked in stone in 1980. An important cultural center and landowner in the Middle Ages, the monastery is still active today.

According to inscriptions, the main church was completed in 1215 by the brothers Zak'arē and Iwanē. It is planned as a partitioned, closed cross within a rectangular perimeter, with a two-storeyed corner room on either side of the horseshoe apse. The cylindrical drum rests on pendentives and has a pointed, conical roof. Inside, carefully rendered sculpted decoration is applied to the apse and the bema step (arcature). Outside, two birds are carved on the south portal, between the rectangular frame, which has angular fretwork, and the archivolt of the door. Pomegranate trees and vine plants disposed vertically, in the 11th century style, are represented on the tympanum. (Hořomos, Noravank' of Bġen). A lion attacking an ox, perhaps symbolizing princely power, is carved in high relief above the east window (redone). The shell-shaped squinches above the niches have festoons (borrowed from Georgian art). A large wheel is carved in the center of the east façade. A Seljukian chain and fine blind arches augmented with various designs (a male head, the head of an ox, animals, birds, eagle lifting its prey, vases and wheels) run around the drum, as well as a band of angular fretwork.

Built shortly after the church and before 1225 (inscription), the A1 type jamatoun stands in front of it. It shows one of the first dated examples of stalactites applied inside a cupola with skylight. The west portal is original because the upper part of the second of its three frames is gradated.

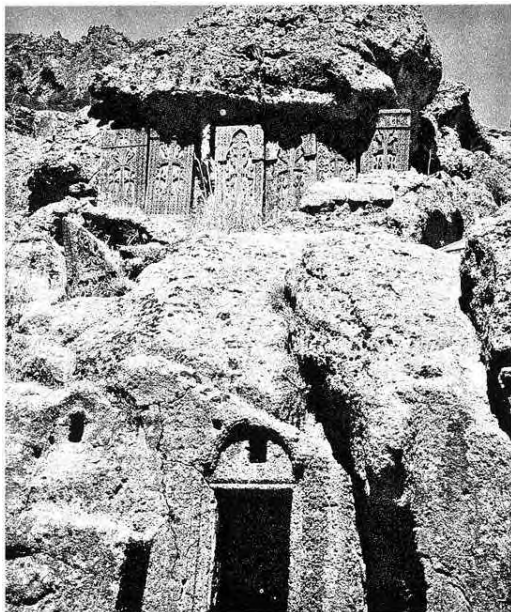
Inside, standing along the west wall of the church, is a khatchkar dated 1213, realized by Timot' and Mxir'ar. On the upper band, three medallions contain Christ enthroned, in the center, the Baptism of Christ, to the right, and Christ with the woman from Samaria, to the left.

Two doors in the north wall lead to the cave rooms on the first level.

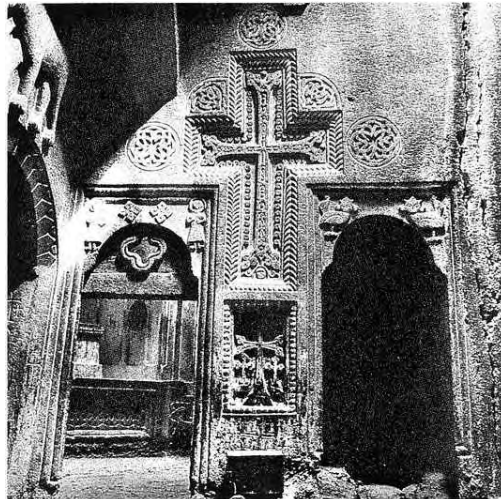
The small church to the north west, excavated toward 1240, duplicates the structures of B1 type jamatouns and refectories, with four crossed arches resting on embedded supports. The architect Galjag engraved his name at the bottom of the cupola with stalactites which rises in the center. The end of the north wing shelters the spring (Hayazma) which was perhaps the reason for the foundation of Ayrivank'.



847 - SURB GEĻARD. MONASTERY. JAMATOUN.
INTERIOR VIEW TOWARD THE EAST.



849 - SURB GEL'ARD. KHATCHKARS ABOVE THE MONASTERY.

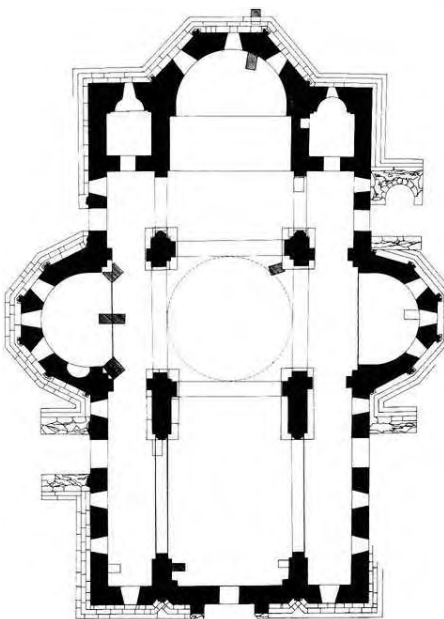


848 - SURB GEL'ARD. MONASTERY. VESTIBULE-MAUSOLEUM DATED 1283. EAST WALL.

A square vestibule, the mausoleum of Prince Proš (1283), is reached through the northeast extremity of the jamatoun. A large compartment, a kind of arcosolium, is carved at the end of the room, and separated from it by a central column and two arches. The head of an ox linked by a chain to two lions with dragon tails is carved above the arcade; between the lions, under the chain, an eagle holds a lamb in its claws. These could be the emblems of the P'rošians (G. Yovsēp'ean). Two crowned sirens figure on the angles of a niche in the east wall.

The small church (1283) reached by way of this room, imitates the architecture of a cruciform building with a cupola resting on embedded supports, and was probably a funerary chapel. The cupola is decorated with twelve very stylized trees of life.

The last cave building of the complex, duplicating the design of an A1 type jamatoun, is a mausoleum excavated at the upper level in 1288, and commissioned by Papak P'rošean and his wife Ruzuk'an (inscription on one of the four columns).



850 - T'ALIN. CATHEDRAL. PLAN.
(Drawing by Fixot after archives
of the Directorate for the Conservation of the Monuments of Armenia.)

T'ALIN

Main city of a district of the S.S.R. of Armenia (Aragacotn area of Ayrarat province). T'alin is situated on a vast plateau southwest of the Aragac, and was at the heart of the Kamsarakan princes' domains in the pre-Arabic period, and they must have commissioned the cathedral. The patrician Nerseh Kamsarakan commissioned the church of the Holy Mother of God. T'alin was an important village in the 10th century, but later suffered from the Turkish campaign of 1514 and from the earthquake of 1840. Restorations were undertaken in the 20th century, especially between 1970 and 1975.

THE CATHEDRAL

The cathedral is planned as a large cross within a perimeter, with three apses and free-standing supports, following a plan used in the early 7th century for the cathedral at Duin. Flanked by two rooms, the altar-apse has a trapezoidal outline, and the two lateral apses have pentagonal projections. They have three windows each. The interior space is impressive. The drum, reconstructed, rests on pendentives. It is decagonal both inside and out, with twelve windows in flat niches; twelve small squinches supported the cupola (it collapsed in 1840). The north and south portals looked like projecting porches, and the west portal was a tetrapod porch (related to Añuē, c.670).

Inside, the decoration was reserved for the cupola, which was edged with a row of discs and had radiuses in relief. Outside, blind arches run around the drum and the apses, resting on pairs of semi-

columns with double cubical capitals. The south arches are ornamented with a vine scroll, the east ones with fretwork, the west ones with a pomegranate tree. On the capitals are palms and parts of baskets (south), and rams' horns (east). The spacious composition of the west façade includes two niches with pairs of columns in the recesses and three central windows overtopped by a continuous band, and three oculi. The great variety of the carved decorations is characteristic of the 7th century: rows of hearts, of palms, of rosettes, florets in X, grooves, jagged triangles, rows of small horseshoe arches linked by pearls or florets, and a honeycomb band. Some designs of the palmettes are unique. There is fretwork on the cornices, and projected brackets on the drum (original type). The interior was painted. The fresco of the altar-apse, probably contemporary to the building, is in very poor condition, and still shows, in the semi-dome, the throne and a few elements from the prophetic visions (spotted wings of the tetramorphs) and, lower, the Apostles. A row of busts of saints in medallions runs along the intrados of the chancel arch and under the semi-dome. The Entry of Christ into Jerusalem was represented on the south wall.

The cathedral can be dated from the second half of the 7th century, about 660, because many of its architectural and decorative features are also found at Zuart'noč' and at Añuč'.

CHURCH OF THE HOLY MOTHER OF GOD (Šurb Astuacacın)

An undated inscription on the west façade refers to the founder Nerseh Kamsarakan, « apohypates, patrician, Lord of Širak and of Aršarunik' ». It was restored in 1947 and recently cleared. It is a small, free-standing, three-apsed church; the apses are semicircular inside and rectangular outside. The left wing is slightly longer to the west, where a semicircular niche is carved, which does not correspond to a portico (according to A. Zaryan, it would have a baptismal function). The octagonal drum rests on four squinches. Outside, it is surrounded by a base wider than the rest of the drum. The cupola has partly collapsed. The portal has a semicircular arch resting on pairs of semi-columns forming the jambs. The arches of the portal and of the windows are decorated with small horseshoe arches, with florets in the pandrels. The wide cornice, with its double and triple rows of cubical, checked teeth, is especially picturesque.

We know of two 7th century Nerseh Kamsarakans, one from inscriptions at Alaman (637) and at Mren (639-640), and the other in 689-693. The squinches, the lack of features typical of the 7th century, incline us to think that the Nerseh Kamsarakan mentioned here was the earliest of the two.

SINGLE-NAVED CHURCH

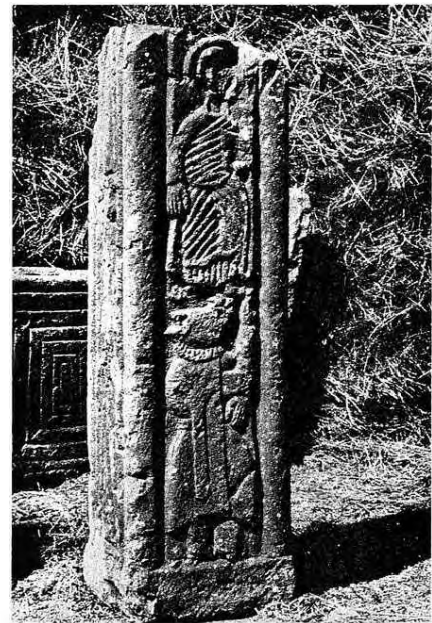
The vestiges of a single-naved church were discovered a few yards north of the cathedral. Molded bases (5th and 6th century type) indicate the presence of two pairs of pilasters in the interior, which means that there were two archbays. T' T'oramanyan also mentioned traces of an oblong church south of the cathedral.

STELES

A graveyard spreads around the two churches. Several fragments of pre-Arabic steles were transferred to Erivan with their bases. Several others remain in place. The base of one stele is carved with the Virgin enthroned, with the Child, flanked by two angels. The Virgin and Child with an angel are depicted on one face of a fragment of stele, while another side shows King Trdat III with a boar's head, and holding a cross. Trdat is also represented on another fragment, kissing the feet of St. Gregory (?).



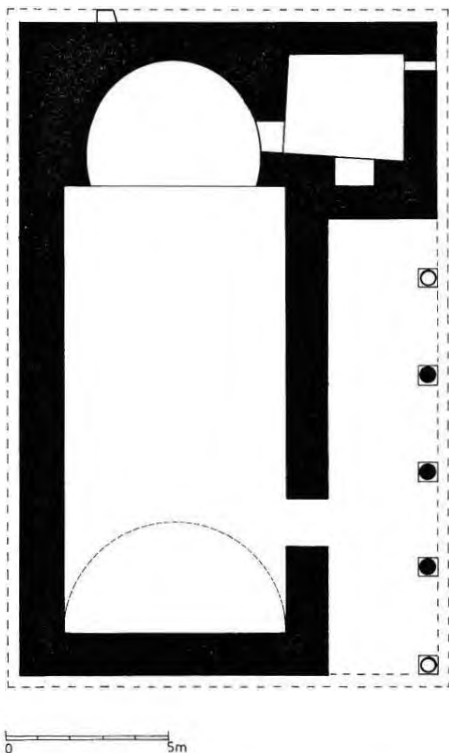
851 - T'ALIN. CATHEDRAL. VIEW FROM THE EAST.



852 - T'ALIN.
STELE DEPICTING KING TRDAT KISSING ST. GREGORY'S FOOT?



853 - T'ALIN. CHURCH OF THE HOLY MOTHER OF GOD. VIEW FROM THE NORTHWEST.



854 - T'ANAHAT. CHURCH OF ST. STEPHEN PROTOMARTYR. PLAN.
(Drawing by Fison after A. Sahinyan.)

T'ANAHAT

CHURCH OF ST. STEPHEN PROTOMARTYR (Surb Step'annos Naxavkay)

The ruins of the church are located on a hill, in the valley of the river Sisian, 2 1/2 miles north of the village of Arevis (S.S.R. of Armenia, Sisian district, Çjuk area of Siunia province). It was part of a large complex, because the 13th century historian Step'anos Ŗrbelean lists the « monastery of T'annahat » at Çjuk as the second in importance in Siunia. The west wall, superstructure and the portico have collapsed, and the building is currently being restored.

It is a single-naved church with a definite horseshoe apse. The apse and the room to which it is linked are incorporated in a straight chevet. The church was presumably barrel-vaulted, without archbands, but recent excavations seem to indicate the addition of pilasters against the north and south walls. Elements of a portico have been found; it was placed in front of the southwest room and along the south façade, with open arcades to the south. The horseshoe-shaped chancel arch, which collapsed in 1979, was edged by a dentiled band with a twisted fringe on the dripstone, and « key-holes » between the teeth. Tall papyrus with high pistils are carved on the imposts, and inverted florets on the fillet; a small peacock wearing a Sassanid ribbon around the neck was added on the north impost. Arches and imposts bear some relation to the apses at Ereruk' and at Parpi (about 6th century). A dripstone carved with a twisted fringe over big cubical teeth was part of a cornice. One of the two surviving capitals of the portico, which topped a cylindrical column, bears papyrus carvings similar to those of the imposts of the apse; it has a row of rings with pearls on its fillet. The other capital was placed over an octagonal column, and its fillet has similar carved rings.

Architecture and decorations place the building in the 5th or 6th century. Although they are exceptional features, the papyri are related to the 5th and 6th century palmettes. The geometrical standardization of several motifs (rings), close to the 7th century, and others (dentils with « key-holes »), heralding 7th century decorations, tend to point toward the 6th century. The building date of 151 quoted by S. Ŗrbelean cannot be considered and 491 was suggested instead (L. Ališan), as it could be a copyist's mistake.

An underground mausoleum west of the church could be that of the Father Superior Mxit'ar mentioned by the historian.

T'ANAT (T'anahat, T'anade vank' or Karavank)

THE MONASTERY

The monastery is 4 1/3 miles east of the village of Vernašen, on the south side of Mount T'ek'sar (S.S.R. of Armenia, Eġgnajor district, Vayoc' jor area of Siunia province). According to the historian S. Ŗrbelean, the monastery was already active in 735, when the bishop and martyr Step'anos of Siunia was buried there. However, the present buildings date from the time of the Prošan princes, who owned the area. The main church of St. Stephen was built between 1273 and 1279, apparently with Prince P'ros' assistance, and the second church was built later. Both buildings were restored in 1980. Excavations carried out in 1970 have revealed a complex to the south, including a single-naved church and several other buildings. Was it perhaps the site of the famous high school of Glajor (c.1280 to mid-14th century) as has been suggested (A. Avetisyan, A. Abrahamyan)?

The church of St. Stephen (Surb Step'annos) is a partitioned, closed cross within a nearly square perimeter (the west part is reduced in size). Dihedral niches with narrow angles are carved in the outside façades, except to the west. There are two-storeyed corner rooms. The drum, which rests on pendentives and the central arches, is high, cylindrical inside, dodecagonal outside, and topped by an umbrella-roof. The sculpted decorations are simple moldings framing the door and (or) the window, and accentuating the verticality of the building. There are several carvings of animals, two on the south façade: a bird of prey attacking a dove, and two doves drinking from a cup (above a sun-dial); several on the drum: the head of an ox, a lion attacking an ox, two birds, an eagle seizing a ram in its claws (on a plaque dated 1273), and a lion's head.

The building built against the north façade of this church seems to correspond to the church of the Holy Seal of Varag mentioned in inscriptions from 1307. The dedication suggests that this famous relic, transferred from Vaspurakan to Norvaragavank' in 1231, was thereafter brought to T'anat. G. Yovsġp'ean suggests, however, that it could be the oratory built by Baron Hayrut in 1335, as it is mentioned in a colophon. It is a single-naved building, of which the barrel-vault reinforced by an archband and the saddle-roof have recently been rebuilt. The door, in the west façade, has a curved frame carved



855 - T'ANAT. MONASTERY. CHURCH OF ST. STEPHEN.
INTERIOR. PENDENTIVE.

with stalactites, and there is a sculpted tympanum above it. It bears the coarse, flat representation of a prince on horseback pushing his lance into the mouth of a lion (?). Above this are two birds, a peacock and a quadruped. The pearl-shaped points of the stalactites of the archivolt are suggestive of a date later than the 13th century.

Several 13th century khatchkars remain among the ruins south of the churches; the earliest is dated 1215.

TAT'EW

THE MONASTERY

The monastery is located at the extremity of a promontory surrounded by high mountains and overlooking the deep gorge of the rivers Orotan and Tat'ew (S.S.R. of Armenia, Goris district, Çluk area of Siunia province). A bishopric since the 8th century, for over a thousand years Tat'ew remained the spiritual center of Siunia, which became a kingdom between about 987 and 1170. It was set up between the 9th and the 11th centuries, becoming a powerful land-owner, with a large superior school and a scrip-tuary center, and having several hundred monks by the 11th century. Following the earthquake of 1138 and pillage by the Seljuks in 1170, it was restored by the Örbeleans during the second half of the 13th century. Destroyed by Tamerlane, it flourished again during the 17th and 18th centuries. Annex buildings along the surrounding wall to the north, west and south were built at this time, and the churches were restored. Seriously damaged by the earthquake of 1931, Tat'ew has been progressively rebuilt since 1970.

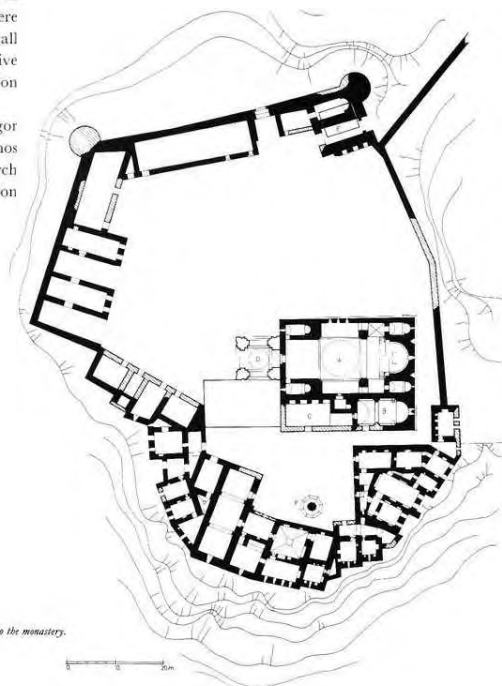
The main church of St. Peter and St. Paul (Surb Pōjos-Petros) was built between 895 and 906 by Bishop Yovhannēs with the financial participation of the princes of Siunia, according to inscriptions and the historian S. Örbelean. The cupola and the drum were destroyed in 1138, rebuilt in the 13th century (in 1253 or 1274), and destroyed again in 1931. Restorations were undertaken in 1705 and between 1862 and 1865. It has a unique plan, intermediate between the 7th century cross with four free-standing supports within a rectangular perimeter, and the partitioned, closed cross within a perimeter, a 10th century design; to the east, the cupola rests on two free-standing pillars, and to the west, on the angles of the two corner rooms. The plan is on a west-east axis. Outside, there are two niches in the chevet between the apse and the two corner rooms. There are pendentives between the central arches, which have rolls that increase in size. The cylindrical drum had an umbrella-roof. The sculpted decoration is sparse. Archaic and later motifs are mixed in the arches topping the windows. A human face between two snakes is carved in the continuous band linking and outlining the east niches, and one of the north windows. The drum was decorated with horizontal and vertical Seljukian chains (13th century).

In 930, Bishop Yakob commissioned the internal paintings from Western artists, but only fragments of these works remain. Christ enthroned was depicted in the apse, above the Prophets. The Apostles were shown below, surrounding the Virgin and St. John the Baptist. There was a Nativity on the north wall (The Annunciation to the Shepherds, and Bathing the Child). The west wall was filled with an impressive Last Judgment (Second Parusia). Inscriptions on the scrolls held by the Prophets attest the participation of Armenian painters.

Built against the south façade of this church, the church of St. Gregory the Enlightener (Surb Grigor Lusaworič*) was first built in 848, then rebuilt in 1295 by the Metropolitane and historian Step'annos Örbelean, and destroyed in 1931. Restoration works were recently completed. It is a single-naved church with barrel-vaults on an archband, with a saddle-roof. The portal has a refined and complex decoration



856 - TAT'EW. MONASTERY. CHURCH OF THE HOLY MOTHER OF GOD. VIEW FROM THE NORTHEAST.



857 - TAT'EW. MONASTERY. GENERAL PLAN.

A. Church St. Peter and St. Paul, 895-906.

B. Church of St. Gregory, 1295.

C. Gallery, 1245 and 1605.

D. Bell-tower, 1860-1902.

E. Church of the Holy Mother of God, 1087, over the entrance into the monastery.

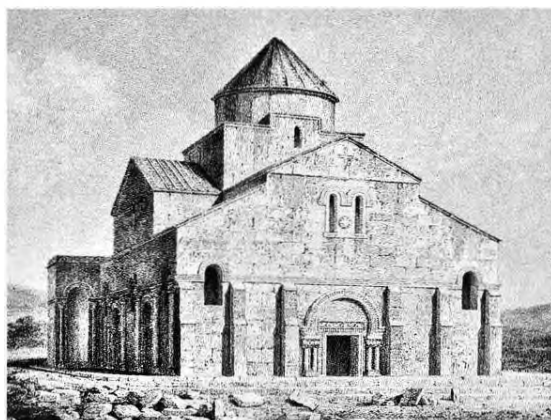
F. Column of the Holy Trinity, 906.

(Drawing by Fison after P. Cunéo and E. Costa.)



858 - TAT'EW MONASTERY. CHURCH OF ST. GREGORY.
INTERIOR. WINDOW OF THE APSE.

859 - TEKOR. CHURCH OF ST. SERGIUS. VIEW FROM THE NORTHWEST.
(Old engraving.)

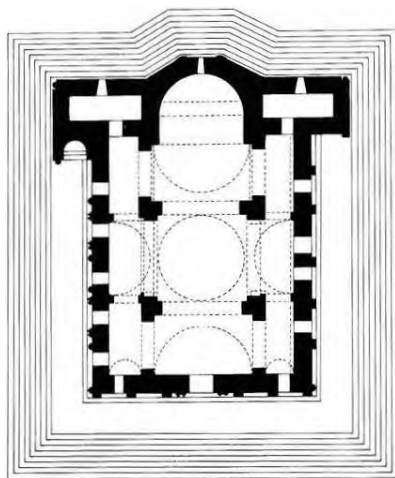


TEKOR

CHURCH OF ST. SERGIUS (Surb Sargis) or THE HOLY TRINITY (Surb Errordut'iwn)

The church stood at the south end of the village of Diğor (Turkey, Kars district, Şirak area of Ayrarat province). Only a few wall fragments remain after the earthquakes of 1911 and 1935. An inscription on the west lintel, oddly written from bottom to top, mentions the building of « this St. Sargis' martyrion » by Prince Sahak Kamsarakan (attested in the 480s to early 6th century), and its « foundation » (consecration?) by the Patriarch Yohan Mandakuni (478-490). The church has therefore been dated from the 480s (K. Kafadaryan). It was restored at the time of the Bagratids, and two inscriptions dated 1008 and 1014 relate to tax exemptions. At the same time it seems to have been dedicated to the Holy Trinity (N. Marr).

It was, at the beginning of this century, a large cross with four free-standing supports within a rectangular perimeter on a nine-stepped base, with a cupola. The apse had three facets slightly protruding outside, and was flanked by two oblong rooms jutting out of the north and south façades (related to Duin and Ereruk'). Inside, the drum was a kind of truncated, trapezoidal pyramid devoid of angular squinches or pendentives, and forming the base of the cupola (domed vault). Outside, the drum was a massive parallelepiped with a pyramidal, slightly umbrella-shaped roof (rebuilt in the 10th to 11th centuries). There was a baptismal font in a niche in the north wall. Pilasters (west and south) and embedded columns (north) were arranged on the lower half of the façades. Because the base is very wide, and there is a niche at the northeast end, many authors think that the pilasters and columns correspond to porticos. However, they were irregularly placed, and their disposition as regards the windows and the northeast niche seems contradictory to that function: pilasters and columns were rather decorative features imitating Roman orders. Immediately above them, following a Syrian formula, a molded band ran around the



860 - TEKOR. CHURCH OF ST. SERGIUS. PLAN.
(Drawing by Fioot after A. Eremyan.)

three façades, outlining the horseshoe arches of the windows and of the north east niche. A similar band ran along the cornices at the top of the walls and of the gables, above the upper windows and along the base of the semi-dome of the apse (practically identical to bands on the windows and apse at K'asaġ). The doors were framed with grooves, and inverted stylized palms were carved on the lintels (two doors to the north, facing the village, and one to the west). They were offset by large portals with horseshoe arches, resting on the two pairs of embedded columns of the jambs. The jambs had capitals with jagged acanthus leaves, in a basic and rather flat rendering common in the 5th and 6th centuries, and similar to the capitals at Aġuċ and K'asaġ. Slightly different acanthus leaves, more or less stylized, decorated the capitals of the exterior columns as well as the pilasters on either side of the apse. There were traces of paintings in the apse.

On the strength of observations relative to the pillars, and now impossible to verify, T' T'oramanyan was lead to suppose that this building was originally a three-naved basilica with a flat chancel and cruciform pillars of pre-Christian origins. In the 5th century, an apse, lateral rooms and porticos would have been added, and the plan would have been turned into a cross within a perimeter, with a cupola (according to A. Khatchatrian, the cupola was added between the 6th and 7th centuries). According to the opinion currently prevailing, the church was originally, or nearly from the start, a cross within a rectangular perimeter, with decoration characteristic of the type (St. Mnac'akanyan, M. Hasrat'yan, A. Vysockii). The construction was perhaps interrupted during the uprising of 481-483, hence some irregularities and different hues in the masonry. The windows were narrowed, the roof of the cupola was repaired and some decorative features were added, probably during restorations in the 10th and 11th centuries.

TEJER

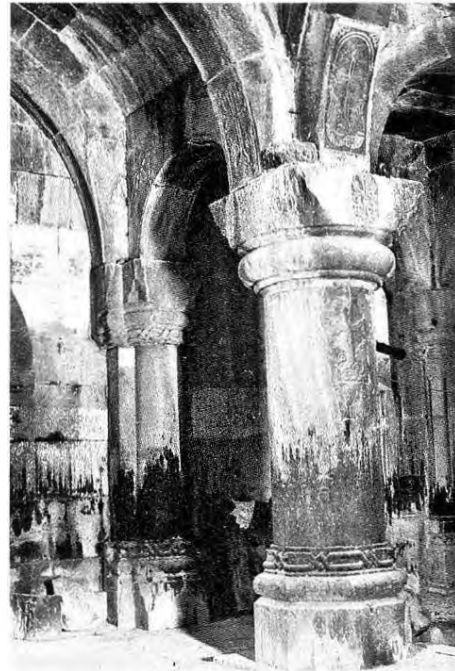
THE MONASTERY

The monastery was built in an austere landscape on the south side of Mount Aragae, overlooking the deep valley of the Tejer torrent, 3 3/4 miles northwest of the village of Jorap' (S.S.R. of Armenia, Aštarak district, Aragacotn area of Ayrarat province). Inscriptions state that the two buildings of the monastery were commissioned by Princess Mamaxatu'un, wife of Vač'ē Vač'utean, and built by the architect Aġbayrik: the church in 1213, and the jamatoun in 1221. The group was consecrated in 1232. The surrounding wall, now eroded away, was built in 1469 by the monk Sargis of Biwrakan. The monastery was recently restored.

The church is planned as a partitioned, closed cross within a rectangular perimeter with pairs of dihedral niches, except in the west façade. It has four two-storeyed corner rooms. The cylindrical drum rests on pendentives, and has a conical roof. Molded arches above the windows and a horizontal band on the east niches are the only decorative features. Inside, the bema step bears a simple arcature.

The jamatoun belongs to the A1 type, with four central columns. The architect Aġbayrik engraved the date of the construction, 1221, on the capital of the southeast door. The cupola is formed by twelve curved facets and a skylight, and it rests on a square base through intermediary triangular lacunars. The axial compartments are barrel-vaulted, and the angular compartments have flat ceilings. The portal has the usual structure of two frames, one with an ogree arch and the other rectangular, decorated with a Seljukian chain, a motif also applied on the internal columns.

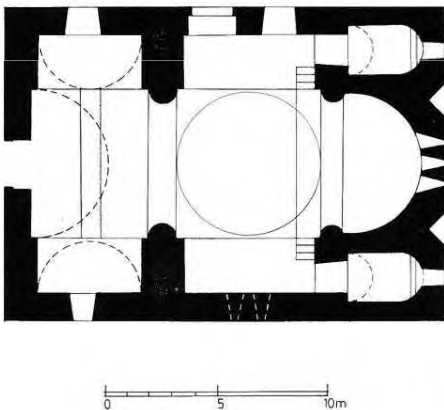
The jamatoun is a unique design, as two chapels were built over its west angles, for which narrower and higher gables were needed. They are two small naves of elongated proportions, with cupolas, which are reached through the roof. Were they perhaps related to the funerary function of the jamatoun? Similar chapels were placed above the east angles of the jamatoun at Mfavyan.



861 - TEJER. MONASTERY. JAMATOUN. SOUTHEAST COLUMN.



862 - TEJER. MONASTERY. VIEW FROM THE SOUTH.



863 - TIFLIS. CATHEDRAL OF ST. GEORGE. PLAN.
(Drawing by Fioxot after M. Hasrat'yan.)

TIFLIS

Armenians inhabited Tiflis since its foundation in the 5th to 6th centuries, forming a large community after the fall of Ani, thereafter increasing during the reign of Queen T'amar (1184-1213). In the 13th century, the wealthy merchant Umek of Karin (Erzerun) settled in Tiflis and commissioned the cathedral of St. George in 1251. In the early 14th century, his grandsons built the church of the Men's monastery (now destroyed). It has been attested that several Armenian churches sheltered scriptoria in the 14th century. In the 18th and 19th centuries, a large majority of the population of Tiflis was Armenian. Consequently, there were numerous civil buildings, twenty-four Armenian churches, out of which ten were destroyed in the 1930s (M. Hasrat'yan). The fourteen remaining churches are, at the foot of the citadel: the cathedral of St. Stephen of the Girls' monastery (14th and 19th centuries), the single-naved church of St. George (1753) and the church of St. George of Mułni (13th century, 1756-59, now a museum); in the Havlabar district: the church of the Holy Mother of God or Karmir vank' (1735 and 19th century), the church of St. Ełmiacin (18th century), St. Menas (1790) and St. George of Jorabaš (1775); near Erivan Square: the church of the Holy Seal (1703-11 and 1780), the church of the Holy Mother of God « Norašen » (1737, painted in 1793) and the church of St. Stephen (14th and 17th centuries); on the left bank of the river Kura: the church of the Holy Precursor (1400 and 1790); the basilica of Čuguret (18th century); and, in the center of the city: the bell-tower of the Men's monastery (18th century).

CATHEDRAL OF ST. GEORGE (Surb Geworg)

An inscription dates the building from 1251, and it was thoroughly restored in the 17th century, then in 1832 and 1881. It is built on a traditional plan of a partitioned, open cross within a rectangular perimeter. There are only two dihedral niches, which are in the east façade. Like most of the churches in Tiflis, it is built in brick. It has a dodecagonal drum with flat niches framed by blind arches, above which is a row of triangles; a thick, molded cornice, widening toward the top (a Georgian feature), runs around the upper part of the drum, which has a tall pyramidal roof. A bell-turret has been added over the west wing. Late 18th century paintings by Yovnat'an Yovant'avean decorate the interior.

CHURCH OF THE HOLY MOTHER OF GOD OF THE MENS MONASTERY (Aranc' vank' or Pašavank')

The largest church of Tiflis, it was built in brick in the 14th century on the bank of the river Kura, was restored in 1480, and more extensively in 1789, and was demolished c.1930. It had a very original design: it was a basilica with three pairs of pillars demarcating three naves of equal width, barrel-vaults under saddle-roofs with three cupolas above the east spans, the central one being higher. The naves ended in three apses incorporated in the straight perimeter, in which semicircular niches were carved. There was a four-colonnaded porch in front of the south door. The west façade was decorated with flat niches with oggee-shaped blind arches and rectangular frames in the Iranian style, and there were decorative arches on the east façade. The drums were dodecagonal with twelve long windows under blind arches topped by horizontal molding and a row of decorative bricks; each of them had pyramidal roofs much higher than the drums themselves, which were characteristic of Tiflis' late medieval churches. The interior was painted by Y. Yovnat'avean in 1789.

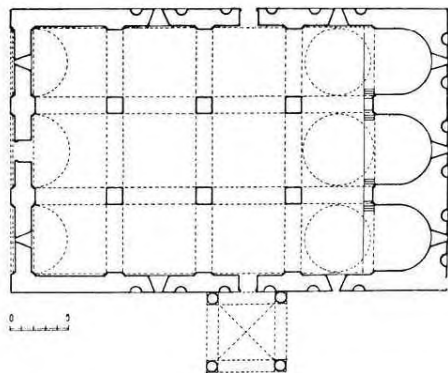
VANEVAN

THE MONASTERY

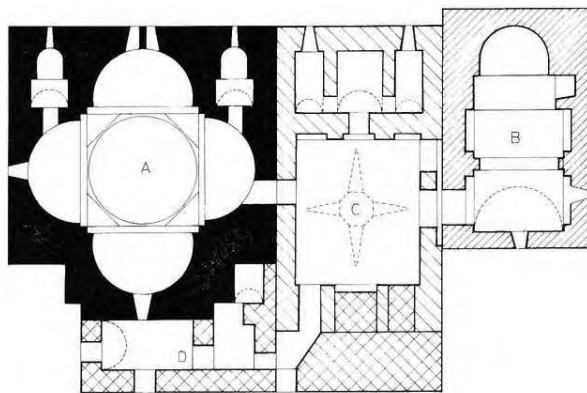
The monastery is located on a plateau on the right bank of a mountain stream, southeast of the village of Aravanist, Ałuçalu in Azredi (S.S.R. of Armenia, Martuni district, Gefark'unik' area of Siunia province). It includes two churches and a jamatoun common to the churches, all in line to the east. An inscription states that the main church was founded in 903 by Generalissimo Šapuh, King Smbat Bagratid's brother « under the supervision » of their sister Mariam, Princess of Siunia. According to a historical testimony, it was restored by King Gagik I Bagratid (990-1020), when a surrounding wall was also built.



864 - TIFLIS. CATHEDRAL OF ST. GEORGE. VIEW FROM THE SOUTHEAST.



865 - TIFLIS. CHURCH OF THE HOLY MOTHER OF GOD
IN THE MEN'S MONASTERY. PLAN.
(After M. Hasrat'yan.)



866 - VANEVAN, MONASTERY. PLAN.

A. Church of St. Gregory, 903.

B. Single-nave church, 10th century?

C. Jamatoun.

D. Corridor and room.

(Drawing by Fixot after St. Mnaç'akanyan and J.-M. Thierry.)

0 1 2 3 4 5m

The semi-free, four-apsed main church was dedicated to St. Gregory (Surb Grigor), and it has two east corner rooms. Its plan is related to that of Gndevank' (936), and it illustrates the contemporary tendency for transforming cruciform designs into crosses within a perimeter by filling the arms of the cross. The four central arches widen progressively, thanks to the addition of a « corner » course between the archbands: Vanevan and the church at Tat'ew (906) are the two earliest known examples of this formula. Squinches are placed in the angles. The drum is octagonal inside and outside and the roof, now damaged, was pyramidal. The church has an unusual feature: the apse and the rooms of the eastern part are covered by the same saddle-roof (like the west wing of the church at Bjni). While the main part of the building has a facing of coarse basalt blocks, the facing of the upper interior part and of the drum is made of carefully cut tufa. Inside, a continuous molded band running at the base of the semi-domes provides the only decorative feature.

To the south, the second church is a single nave with elongated proportions. Its barrel-vault, now collapsed, was supported by an archband, and two arched niches were carved in the lateral walls. The molded band running at the base of the semi-dome of the apse and along the top of the walls is identical to that of the church of St. Gregory, and seems to prove that the two buildings are contemporary. The internal walls were covered with a coating at an unknown date.

A rectangular jamatoun, a much coarser building, links the two churches. It has a heavy roof and a false vault with a central skylight, which is partly collapsed. A door opening in the east wall leads to three rectangular rooms (funerary?). It was certainly built later than the churches.

A corridor and a room were added at an unknown date, in front of the west apse and the southwest corner of the church of St. Gregory.



867 - VANEVAN, MONASTERY. GENERAL VIEW FROM THE NORTHEAST.

VARAGAVANK' or YEDIKILISE (in Turkish: « The Seven Churches »)

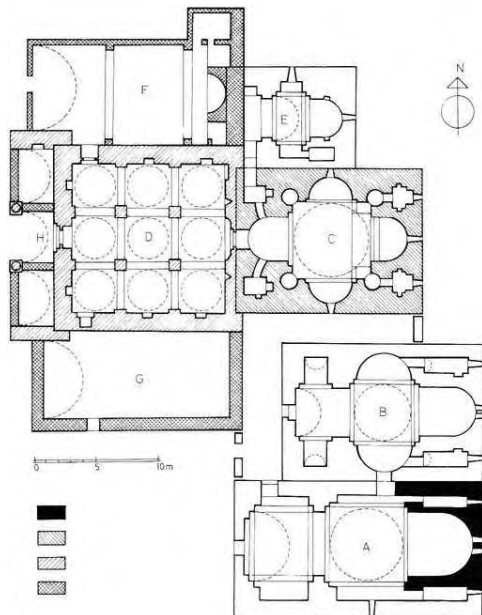
THE MONASTERY

The monastery is located 3 miles southeast of Van, at about 6,890 feet above sea level, on the west side of Mount Varag (Turkey, Rštunik' area of Vaspurakan province). According to tradition, it was founded at the time of the Vaspurakan Kingdom to shelter a fragment of the True Cross. Historical and epigraphic sources testify that Xušuš, King Gagik Bagratids daughter and wife of Senek'erim-Yovhannēs, future king of Vaspurakan, commissioned the church of St. Sophia in 981. Senek'erim ordered the completion of the complex when he was crowned in 1003. In 1231, the famous relic was taken away from Varag to the safety of Norvaragavank' in eastern Armenia. The monastery flourished again in the 17th century. Important restoration works were attested in 1591, 1648, 1724, 1769, and several times during the 19th century, and Varagavank' was finally abandoned at the beginning of this century. The church of the Holy Mother of God, its jamatoun, the apse of the church of St. Sophia and a few crumbling walls are the only remains of a complex that included seven cultual buildings and numerous annexes surrounded by a wall (rebuilt in 1803).

The church of St. Sophia (Surb Sop'ia), at the south end of the complex, was a partitioned cross within a rectangular perimeter much elongated on a west-east axis, with narrow corner rooms on either side of the deep altar-apse.

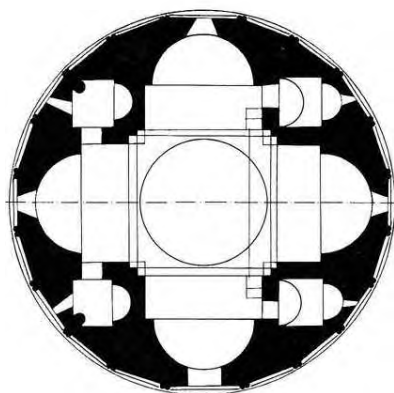


868 - VARAGAVANK' MONASTERY. CHURCH OF ST. JOHN. INTERIOR. NORTH SEMI-DOME.

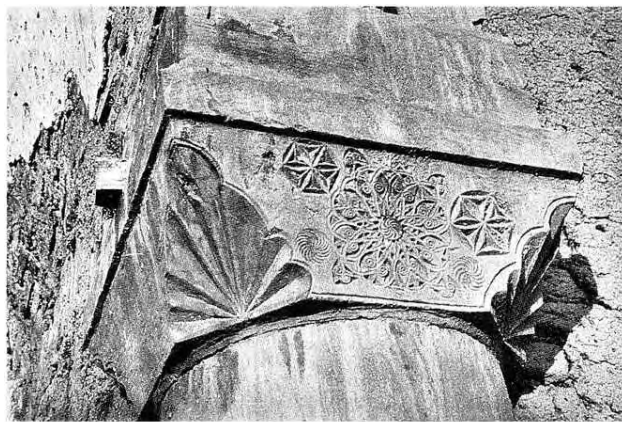


870 - VARAGAVANK' MONASTERY. PLAN.

A. Church of St. Sophia, late 10th century.
B. Church of St. John, late 10th century (?).
C. Church of the Holy Mother of God, 10th-11th century and 1648.
D. Jamatoun of St. George, 1648.
E. Chapel of the Holy Seal.
F. Church of the Holy Cross (1817).
G. Church of St. Sion (1849).
H. Porch, 19th century.
(Drawing by Fixot after W. Bachmann and J.-M. Thierry.)



871 - XCKÖNK' MONASTERY. CHURCH OF ST. SERGIUS. PLAN.
(After P. Cuneo.)



869 - VARAGAVANK' MONASTERY. PREPORCH. IMPOST. 17TH CENTURY.

The church of St. John was built against the north wall of the church of St. Sophia, in line with its chevet. It was a three-apsed church within a rectangular perimeter. The cylindrical drum rested on squinches and had a flattish conical roof. Both churches were built in the same manner and they were probably contemporary (late 10th century): long blocks of white schist for the walls, and bricks for the upper parts, a mixture of techniques usual in Vaspurakan. The church of the Holy Mother of God, north and slightly to the west of the church of St. John, formed a group with the buildings to the north west of the complex. It was perhaps founded during the reign of Senek'erim in the early 11th century, or even before, and was substantially restored after the earthquake of 1648. The drum and the cupola have collapsed. It has four apses, four niches and four corner rooms within a rectangular perimeter. There is an abnormal feature: the diagonal west niches do not lead into the corner rooms. The arches (probably of a later date) delimiting the apses are three-pointed, which is unusual. A cornice made of sharp-edged bricks ran around the internal base of the drum, a rather common feature in Vaspurakan. The drum was cylindrical inside, and dodecagonal outside. The walls are made of ragstone, and the superstructure of bricks.

The jamatoun of the church of St. George, built against the west wall of the church of the Holy Mother of God, was rebuilt in 1648 by the architect Hatur. It is an A1 type common in the late Middle Ages, with square pillars. The peripheral compartments have low cupolas on pendentives decorated with carved stalactites, but the central compartment was not built like conventional jamatouns, because it had an octagonal drum (now destroyed). The building has a facing of carefully cut stones. Bands of fretwork, stalactites and palmettes decorate the west and east portals. Inside, piers and pilasters have retained their 17th century paintings: clerical figures, archangels and saints (Hrip'simē, Gayanē, the warrior Saints Abgar and Theodosius).

Several buildings were built against the jamatoun and the church of the Holy Mother of God between the 17th and the 19th centuries: the chapel of the Holy Seal, the church of the Holy Cross (1817), the church of St. Sion (1849), and the porch in front of the jamatoun.

XCKÖNK' or BEŞKILISE (In Turkish: « The Five Churches »)

THE MONASTERY

It was spread over three spurs on the side of a gorge near the village of Tekor, in Turkish Digör (Turkey, Kars district, Şirak area of Ayrarat province). The monastery includes three churches: the church of St. Sergius, the church of the Holy Mother of God and the church of St. John the Baptist, as well as several ancillary buildings. Two other churches, that of St. Stephen and the church of St. Gregory, stood on two separate promontories to the east of the complex. Xckōnk' was unique in that it consisted of small, dispersed units, thus forming a picturesque example of harmony between the architectural realizations and their environment. Only the church of St. Sergius is dated, and was commissioned in 1029 by Prince Sargis, nicknamed the Coat-rack, according to Samuel of Ani. Two khatchkars were erected in 1031 and 1034. An inscription described the restoration of the monastery by Şahinşah Zakarid in 1216. A last restoration in 1878 enabled the complex to survive until the beginning of this century. Five churches were still intact at the time, but only St. Sergius has survived, although seriously damaged by wide cracks.

The church of St. Sergius (Surb Sargis) was the main church, and is a four-apsed building within a twenty-faceted polygon standing on a high cylindrical base (as at Marmaşen). Four rooms fill the angles of the cross. The drum rests on pendentives and has an umbrella-roof. Inside, the cruciform design is

offset by a wide, molded band running around the bases of the four semi-domes. The windows are framed by columns topped by capitals with spheres. Outside, blind arches, characteristic of the Ani school, run uninterrupted around the wall, slightly recessed between the arches, lightening the polygon. The cupola and the façades are very close to the main church at Marmasēn, which is contemporary.

The church of the Holy Mother of God (Surb Astuacacin), south of the previous church, was a four-apsed building with four corner rooms imperfectly filling the angles of the cross; it had an irregular perimeter. The drum rested on squinches, its eight external facets delimited by twisted columns supporting the gables of a massive umbrella-roof. The cupola was similar to that at Zaŋja. An interesting uninterrupted horizontal band ran along the top of the façades. This church was presumably earlier than the church of St. Sergius.

The church of St. John the Baptist, south of the two previous churches, was probably a single nave with a cupola.

The churches of St. Stephen and of St. Gregory were planned as partitioned, open crosses within a rectangular perimeter. The latter, standing in isolation to the east, stood at the corner of a rectangular surrounding wall at whose center was a monument with a khatchkar (erected in 1031).

These three churches were similar to each other: they were small quadrangular buildings of elongated proportions, with shell-shaped squinches at the tops of niches, cylindrical drums and conical roofs. They are from the 10th to the 13th centuries, but it is difficult to date them precisely.

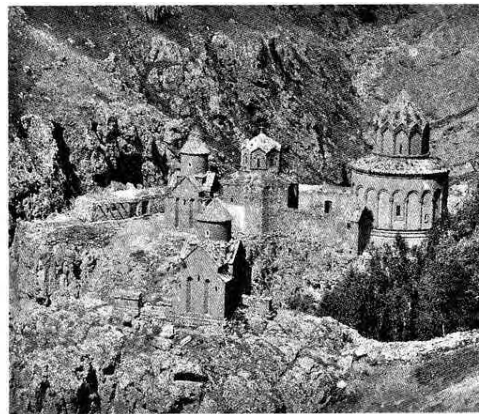
XORAKERT

THE MONASTERY

The monastery is situated near the village of Č'anaxč'i, on the wooded west side of Mount Lalvar (S.S.R. of Armenia, T'umanyan district, Tašir area of Gogaren province). According to historical sources, it was in the 9th century the site of an old city. However, an inscription engraved on the tympanum of the church states that the monastery was built in 1251. It consists of a church, a jamatoun, chapels, and a ruined refectory. The complex was damaged by the earthquake of 1965.

The church is planned as a partitioned, closed cross within a rectangular perimeter, which is elongated on a west-east axis. The main part, which has lost large areas of facing, was very simple, contrary to the drum and the cupola, which have two exceptional features. Firstly, the lower part of the decagonal drum, resting on pendentives, consists of thirty hexagonal columns 6 1/2 feet high. It therefore takes the form of a rotunda, which is unusual for a church. Original capitals with spheres and a row of scallop shells afford the transition between the closely set columns and the top of the drum. Secondly, the cupola is supported by six crossed arches forming a six-pointed star whose extremities rest on brackets. The central hexagon is itself honeycombed, forming two other six-pointed stars. This structure, relating Xorakert to 10th century Spanish mosques and the cathedral of St. James in Jerusalem, was probably inspired by jamatoun architecture (Makaravank', Nefuc'ivank' and Xoranašat). Two other church cupolas with crossed ribs are known in Vaspurakan (Ktuc' and Soradīr). The interior was covered with a coating at an unknown date. A. Jakobson estimates the date 1251 for the cupola (and the jamatoun), but not the main part of the church, which would probably be earlier.

Wider than the church, the jamatoun is a B1 type: it is a quadrangular building whose roof is supported by four crossed arches (now collapsed) resting on eight embedded shafts. There were triangular lacunars at the base of the cupola. The portal had a rectangular frame decorated by a band of stalactites and probably an archivolt with stalactites, similar to Deĵut and Haĵarcin.



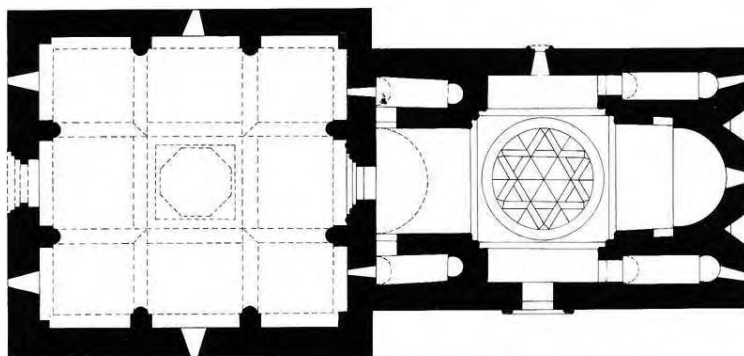
872 - XČKÖNK'. MONASTERY. GENERAL VIEW FROM THE NORTHEAST.
(Archives of the History Museum of Armenia, Erivan.)



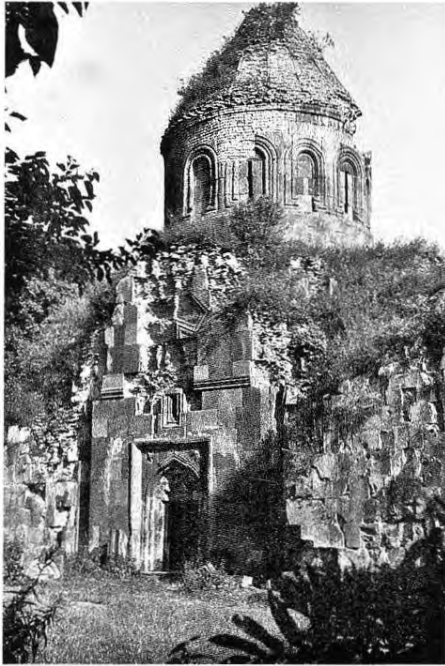
873 - XČKÖNK'. MONASTERY. CHURCH OF ST. SERGIUS.
VIEW FROM THE SOUTHWEST.



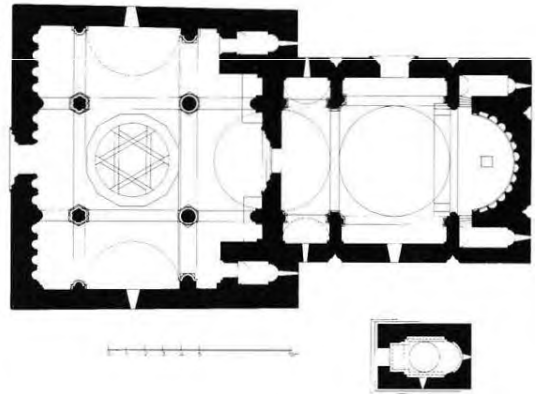
874 - XORAKERT. MONASTERY. VIEW FROM THE SOUTHWEST.



875 - XORAKERT. MONASTERY. PLAN.
(Drawing by Fixot after T. Scalesse.)



877 • XORANAŠAT, MONASTERY, CHURCH OF THE HOLY MOTHER OF GOD.
VIEW FROM THE NORTH.



XORANAŠAT

THE MONASTERY

The monastery stands on a wooded hill above the village of Č'inari (S.S.R. of Armenia, Šamšadin district, K'ustik area of Arc'ax province). The church was erected between about 1211 and 1222 by the scholar and historian Yovhannēs Vanakan Vardapet, pupil of Mxit'ar Goš, who ordered the building of the jamatoun that stands in front of it. He is buried in the chapel to the east (ruined). His death in 1251 lead to the decline of the monastery and its school.

The church of the Holy Mother of God (Surb Astuacacin) is a partitioned, open cross within a perimeter and a nearly square plan; pairs of niches are carved in the façades, except to the west. The western part of the church is unusually shortened, and fourteen niches are carved in the lower part of the wide and very shallow apse. The large drum and its conical roof (rebuilt in brick) rest on pendentives. The niches of the apse, offset by fine blind arches, have shell-shaped and festooned semi-domes, and are topped by the interrupted rib of a cornice. Outside, molded bands link the niches to the large crosses placed in the middle of the façades. Carved under the cross of the east façade is an eagle lifting its prey, its wings spread open. Reliefs depicting a dove and the head of an ox with a ring through its nostrils are placed between the two frames of the north portal. The tympanums of the west and north doors are filled by inlay-work of brown diamonds and yellow stars. Recessed niches framed by toruses run around the drum, oddly imitating blind arches. It has been several times restored, more recently with bricks.

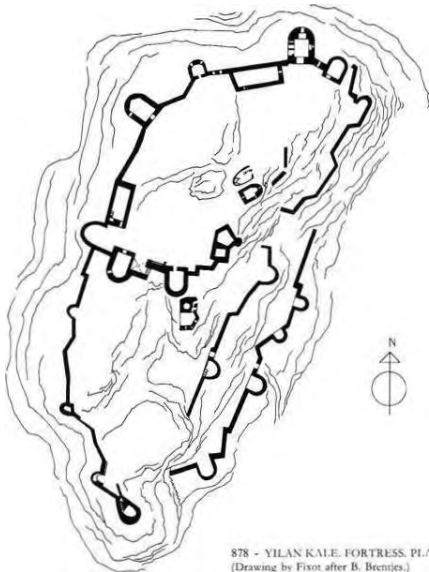
The A1 type jamatoun has two chapels in the east corners. The cupola has a skylight, and is reinforced by six crossed arches forming a six-pointed star (as in the jamatouns at Makaravank', Neļuc'ivank', and the churches at Jerusalem and Xorakert). The stalactites that once edged the skylight have collapsed. The internal surface of the west wall has twelve niches framed by a thick torus and topped by a large cornice, also incorporating the pointed arch of the door, which is an unusual feature. Higher up, in the middle of the west wall, a carving on a protruding stone depicts a haloed man (Daniel?) with a lion on each side. The hanging keystones (badly damaged) of the south and north middle compartments represented eagles spreading their wings, which is an exceptional detail. Finally, large and basically modelled figures of a lion and an ox were sculpted in high relief on the jambs of the door, forming the imposts of the tympanum and its archivolt with stalactites. It is an original variation of animals (apotropaic?) placed at the upper angles of 13th century portals.

YILAN KALE or ŞAH-I-MERAN

THE FORTRESS

The fortress is situated 3 3/4 miles southwest of the town of Ceyhan (Pyramus), on a rocky promontory overlooking the Ceyhan river to the south, and controls the Adana-Sis road (Turkey, Adana district). Castle of the Snakes (in Turkish, Yilan Kale) or King of the Snakes (in Kurdish, Şah-I-Meran) are modern appellations. Its medieval name is not known, but it is agreed that it was part of the Armenian kingdom of Cilicia (1198-1375). Elongated on a north-south axis, it consists of an upper fort at the top of the crest, and much lower, south of the promontory, of two lower yards protected by three lines of ramparts. The southeast side of the site was in effect on three levels. Semicircular towers jut markedly out of the ramparts; their parapet walks and crenelations are partly preserved. The masonry of well jointed blocks has a coarse finish. A single-naved chapel with an apse, internally semicircular and externally trapezoidal (north wall and apse still extant), and two cisterns were sited in the upper fort.

The door of the upper surrounding wall was designed to prevent direct access into the fort (chicane). It is perpendicular to the axis of the entrance, and is flanked by large protruding towers. Between the



878 • YILAN KALE, FORTRESS, PLAN.
(Drawing by Fisoṭ after B. Brenjes.)

two towers is the vestibule, with a groined vault showing traces of rebuilding. There is machicolation above the door, between the wall above it and an external wall resting on a pointed arch. There are very eroded figurative carvings on the three central arch-stones of the depressed arch of the door: a cross-legged man seated on the ground, holding in his left hand a sword thrust in the ground, and an object resembling a scepter (?) in his right hand; on either side, two lions stand on their hind legs (the lion to the right is completely erased). As this design resembles effigies found on Cilician coins, it has been suggested that the carving represents the Armenian king who ordered the building of the fortress, perhaps Lewon II (1187-1219) (J. Gottwald, J. Dunbar and W. Boal, G. Youngs, H. Hellenkemper). However, the posture of the figure is more evocative of one of the following kings: Het'um I (1226-70), Lewon III (1270-89), or Het'um II (1289-1307), who could have ordered the rebuilding (R. Edwards).

YOVJANNAVANK⁴ or HOVHANNAVANK⁴

MONASTERY OF ST. JOHN

The monastery is built on the edge of the K'asal gorge, in the village of Hovhannavan (S.S.R. of Armenia, Aštarak district, Aragacotn area of Ayrarat province). Two churches at the very edge of the gorge, a jamatoun and an annex are surrounded by a very long wall with round towers. Although legends date the foundation of the monastery to the 4th century, the monastery is attested from the 7th century. A restoration of the single-naved church was mentioned c.550. The rampart was erected in the late 12th century. The main church and the jamatoun were built in the first half of the 13th century, when the area was the property of the Vač'utians. The monastery flourished again in the 17th century, was restored in 1625, 1651, 1682, then in 1734 and between 1946 and 1948, but it was very seriously damaged by earthquakes in 1679 and 1918.

The church of St. John the Baptist (Surb Yovhannēs Karapet) is a single nave with a pointed barrel-vault resting on three archbands; it was rebuilt in 1682 and in 1734 (lower vault). According to a 17th century testimony, the priest Ašot had replaced the wooden roof with a stone roof in 550. A lintel in the paleo-Christian style, with a rosette and three crosses in medallions, was reused above the west door. A passage from the apse to the south probably led to an annex; there were probably porticos to the west and south. Fragments of an arcature with double cubical capitals reminiscent of the 7th century style are on the west façade. A bas-relief showing an eagle attacking a dove, identical to a sculpture at T'anat (1279), was reused on the east façade.

The main church, Kat'olikē, was built between 1216 and 1221 against the south wall of the single-naved church, at the time of Vač'ē. It is a partitioned, closed cross within a rectangular perimeter, and with two-storeyed corner rooms. Cantilevered stairs lead to the western upper levels. Coarsely restored in 1734, the drum collapsed in 1918, demolishing the south façade in the process. Blind arches ran around the drum. The west portal is richly decorated with eight-pointed stars on a foliage background. The bas-relief of the tympanum shows Christ enthroned in the center, five figures to His left, turned toward Him, holding candles; to the right of Christ, five figures walk away. This illustrates probably the parable of the Wise and the Foolish Virgins, and the beards of the figures are perhaps due to ignorance of the texts; some authors suppose that the mutation of the Virgins into men, attested in a manuscript dated 1316, was supposed to illustrate the universal message of this allegory (L. Zak'aryan). The decoration of the east façade is in the Georgian style: a double roll starts at the bottom of the wall, forming two characteristic diamond patterns under the window, surrounding all the elements in a continuous line. Fragments of cornices show very finely carved fretwork patterns and foliage motifs.

The jamatoun, built in 1250 by Vač'ē's son K'urd Vač'utian to be jointly used by the main church and the single-naved church, is off-centered toward the north. It is of a common A1 type, but the usual



879 - YOVHANNAVANK'. STELE SOUTHWEST OF THE MONASTERY.



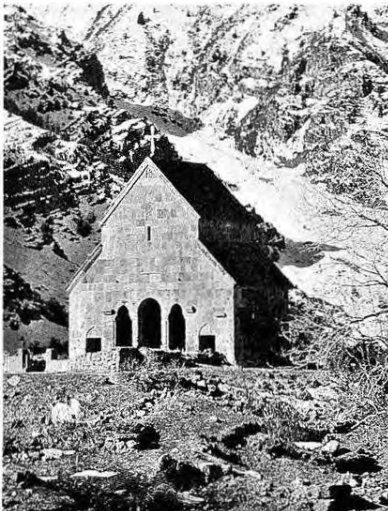
880 - YOVHANNAVANK'. MONASTERY, CHURCH OF ST. JOHN THE BAPTIST, AND JAMATOUN. VIEW FROM THE SOUTH.

cupola with a skylight is replaced by a twelve-columned rotunda, the largest of its kind. Its pyramidal roof, most probably remade, was perhaps originally an umbralla-roof. The west façade has unusually rich decoration consisting of a wide portal with imitation inlay-work, topped by a large window and blind arches. The arches, unusually trefoil and pentafoil, are irregular because the door is off-centered toward the right, toward the axis of the main church. The window, edged by a band of stalactites, had perhaps a tympanum resting on the central pier.

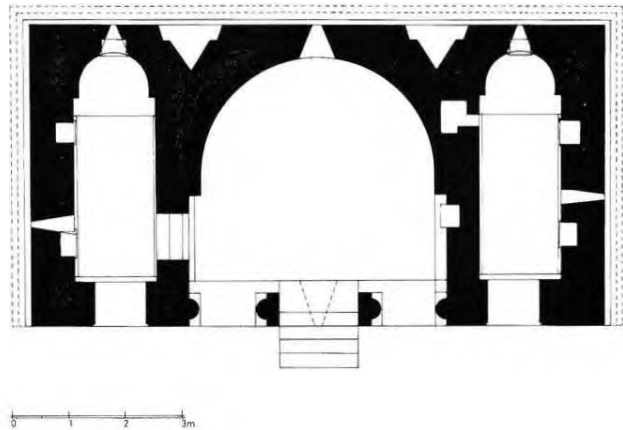
A small building fills the north angle, between the jamatoun and the single-naved church. We know nothing of its function.

Inside the jamatoun, a khatchkar is placed into an embedded column on the east wall. The head of Christ is carved on the upper arm of the cross, and that of Adam under the lower arm. Fragments of a large stone cross, probably pre-Arabic, are kept inside the jamatoun. The long lower arm was flanked by two pairs of palmettes (Su. Mnac'akanyan). A similar cross, dated from the 13th century and also from Yovhannavank', is on display at Ejmiacin.

To the southwest, beyond the surrounding wall, a bundle of four small columns topped by a capital with fretwork, horizontal moldings and foliage motifs stands on an octagonal base, itself on a stepped podium. This stele, probably dating from the 13th to 14th centuries, looks like a replica of a pre-Arabic structure (the shaft could be of an earlier period).



882 - ZÖRAC. GENERAL VIEW FROM THE WEST.



881 - ZÖRAC. PLAN.

(Drawing by Fissot after the archives of the Directorate for the Conservation of the Monuments of Armenia.)

ZÖRAC⁴

CHURCH OF THE HOLY MOTHER OF GOD (Surb Astuacacin)

The church stands on a hill overlooking the Ejegis valley, east of the village of Alayaz, which corresponds to the medieval town of Ejegis, rich in monuments dating from the time of the Örbeleans (13th to 14th centuries) (S.S.R. of Armenia, Elegendzor district, Vayoc' jor area of Siunia province).

According to the inscriptions, the church, dedicated to the Mother of God, was built in the 1320s (before 1328) by Bishop Tarsayč-Step'anos, son of Jalal Örbelean with, apparently, the participation of other princes from the family. It was restored in 1970.

The church has an exceptional plan, consisting of an apse flanked by two rooms within a rectangular perimeter much wider than it is long. The surelevated apse opens to the west through doors at ground level. There are two dihedral niches in the east façade. The proportions are slender because the roofs are built at very steep angles. A cobbled platform in front of the west façade was perhaps used for military assemblies, hence the conventional « military » (zōrac⁵) nickname of the church. There are traces of a jamatoun having been built on this platform at an unknown date. The only decorations are the honeycomb capitals of the arcade, the shell-shaped squinches of the niches, and the cruciform frame of the east window, around which are engraved the names of the brothers Burt'eł, Bēšk'ēn and Ivanē Örbelean.

ZÖRAVAR

The church is located on a hill, a little over a mile north east of the village of Ejvard, on the right side of Mount Ara (S.S.R. of Armenia, Nairi district, Aragacotn area of Ayrarat province). Historical sources attribute the building of the church to Prince Grigor Mamikonean, Governor of Armenia from 662 to 685. Only the north half of the church remains; it was strengthened in 1947 and was recently cleared.

It is an eight-apsed building within an eighteen-faceted polygon with eight dihedral niches set on a circular base. The altar-apse is bigger than the others and had a trapezoidal perimeter. Inside, embedded columns standing at the junction of the apses support the arches on which rest pendentives and the circular base of the drum, which was cylindrical inside and dodecagonal outside, with a vertical roll at the angles.

The sculpted decorations are typical of the 7th century. The west tympanum (which has fallen in front of the church) has a flowered cross. The window arches are carved with vine scrolls, palmettes, pomegranates, chains of leaves, trefoil festoons, florets with palmettes, fretwork and a row of shuttle in X. The cornices are inclined, and decorated with basketwork having, at the main level, a row of braiding on the dripstone, and a vine scroll around the drum. Columns stand in the recesses of the niches (without the usual alcove). The capitals of the internal embedded columns have cubical markings. The inside of the doors bear traces of coating and paint.

Now destroyed, a jamatoun had been added in front of the west side, perhaps when attested building work was carried out in the early 14th century. About 100 yards to the north west are the remains of a single-naved chapel, in the middle of an old graveyard.

884 - ZÖRAVAR. EIGHT-APSED CHURCH.
VIEW FROM THE NORTH.

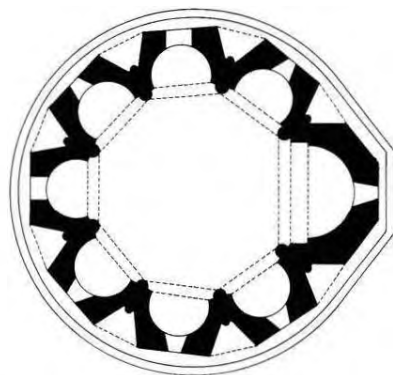


ZOVUNI

The former village of Zovuni was drowned by the artificial Lake Aparan in 1967 (S.S.R. of Armenia, Aparan district, Nig area of Ayrarat province). The church of St. Peter and St. Paul remains on higher ground near the lake, but the single-naved church and the mausoleum were reconstructed on a hill to the east of the site. Their building is attributed to the Gnt'uni princes, to whom this area belonged from the 3rd to the 7th century.

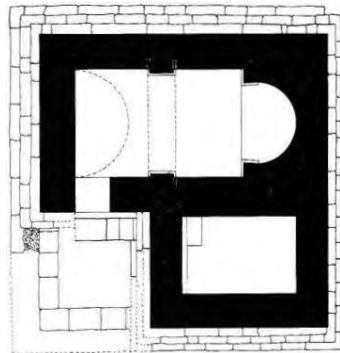
MAUSOLEUM OF ST. VARDAN (Surb Vardan)

The mausoleum stood in the village graveyard. It was said to be dedicated to the memory of the hero Vardan Mamikonean and his companion in arms Tačat Gnt'uni, who died in 451 (A. Sahinyan), although the dedication rests on popular tradition, as there is no historical documentation. Now in ruins, it consisted of a single-naved building and of the mausoleum itself, shorter than the church, and adjacent to the southeast. The mausoleum was on two levels: an underground rectangular tomb, which perhaps had a wooden ceiling, and a room above, without an apse and now destroyed. The single-naved church had a protruding apse and a vault reinforced by an archband resting on shallow pilasters. The molded bases of the pilasters and of the angles of the church are preserved, as well as the capitals of the pilasters. They are decorated on three faces with crosses in medallions, rosettes surrounded by stylized leaves, and cross-bars on the dripstone; they are related to the imposts of the apses at Ereruk' and P'arpi (about 6th century). There are also fragments of cornices with large cubical teeth on the inclined face, and a lintel, or a jamb, carved with braid and spheres, and a braid-vine scroll. These motifs place the building in the 5th to 6th centuries, the degree of stylization and the moldings of the bases perhaps pointing to the late 5th century or the early 6th century.



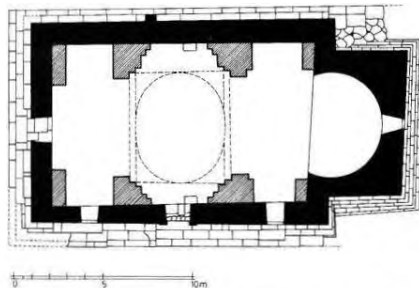
0 1 2 3 4 5m

883 - ZÖRAVAR. EIGHT-APSED CHURCH. PLAN.
(Drawing by Fioxot after A. Jakobson.)



0 1 2 3 4 5m

885 - ZOVUNI. CHAPEL AND MAUSOLEUM ST. VARDAN. PLAN.
(Drawing by Fioxot after A. Sahinyan.)



0 5 10m

886 - ZOVUNI. CHURCH OF ST. PETER AND ST. PAUL. PLAN.
(Drawing by Fioxot after A. Sahinyan.)



887 - ZOVUNI CHAPEL AND MAUSOLEUM ST. VARDAN.
VIEW FROM THE SOUTHWEST.

CHURCH CALLED TUX MANUK

Formerly in the center of the village, the church is now southwest of the mausoleum. An inscription states that it was restored in 1862 (upper walls made of basalt). It is a single-naved building with a protruding apse, the vault of which was supported by an archband resting on pilasters. The lintel of the south door is decorated with a rough, flowered Latin cross which seems to date it from the end of the early Middle Ages and the 7th century.

CHURCH OF ST. PETER AND ST. PAUL (Surb Pĕjos-Petros)

The church is not dated. An inscription on the north east internal pilaster, and probably pre-Arabic, mentions « Grigor, Lord of the Gnt'uni. » The upper walls, the apse, the doors, the windows and the roof, now collapsed, were restored at the end of the 19th century. The church was a hall with an archaic cupola, the interior of the apse being semicircular and the exterior rectangular. The cupola was off-centered, well to the west. A pilaster stands against the north façade, a feature common to some paleo-Christian buildings. Fragments of cornices have a row of circles on a vertical profile, calling to mind the first half of the 7th century.

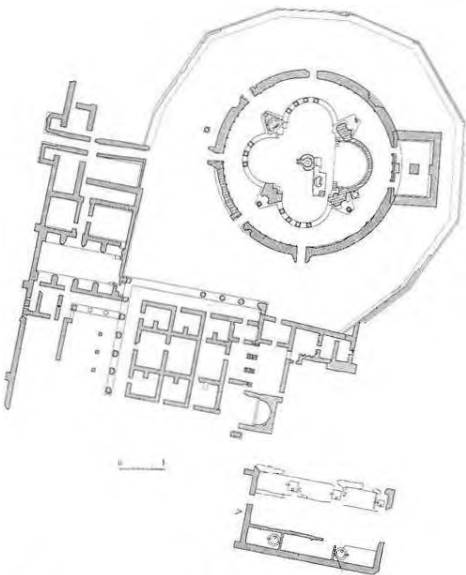
A. Sahinyan's studies have demonstrated that the embedded supports of the cupola and the corner pillars were later additions, probably to a pair of internal pilasters, the church being originally single naved. The stepped base, however, bears traces of an even earlier building, which was more elongated to the east and slightly wider to the south. We suppose that it was a pre-Christian basilica. The cornice and the inscription allow us to date the transformation of this basilica into a hall with cupola from approximately the first half of the 7th century.

ZUART'NOC'

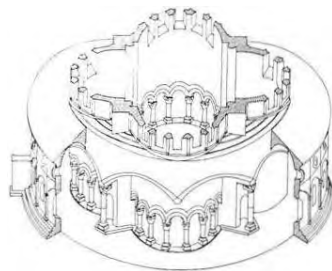
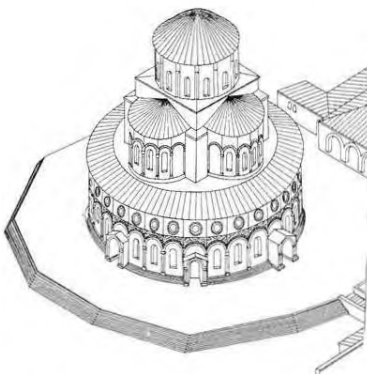
The ruins of the palatine complex (cathedral and palace) are less than 2 miles southeast of Ējmiacin, main district town of the S.S.R. of Armenia, in the Ararat plain (Aragacotn area of Ayrarat province). Written and historical sources mention that it was ordered by the Patriarch Nersēs III, the « Builder » (641-662).

THE CATHEDRAL

The cathedral was dedicated to the « zuart'unuk' » (angels that appeared in St. Gregory's dream), and to St. Gregory. The 10th century historian the Patriarch John V said that the relics of the Enlightening saint were deposited « under four columns. » The cathedral collapsed in the 10th century, probably during an earthquake. The ruins were excavated between 1900 and 1907, and were strengthened between 1958 and 1967. They expose a four-apsed plan surrounded by a circular ambulatory, to which a rectangular annex was perhaps added to the east. The building was placed on a vast, man-made, stepped, polygonal platform. The four apses included the altar-apse, which had plain walls, and three colonnaded apses. At the junction of the apses columns were embedded in the dihedral angles of the four massive pillars supporting the arches and the pendentives (or hybrids of squinches and pendentives), on which the drum rested. It



888 - ZUART'NOC, CATHEDRAL AND PALACE. GENERAL PLAN.
(After St. Mnac'akanyan.)



889 - ZUART'NOC, CATHEDRAL. AXONOMETRIC ELEVATION AND SECTION.
(Reconstitution by St. Mnac'akanyan.)

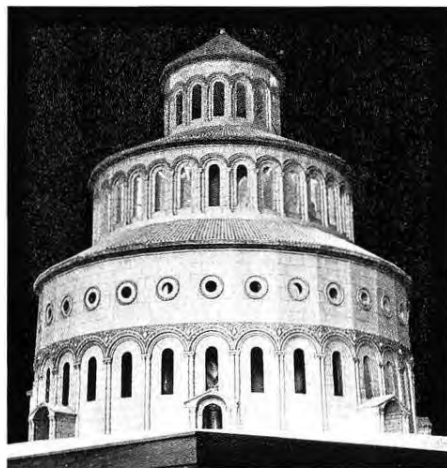
was probably cylindrical inside, with sixteen facets outside. The roofs were tiled. In the center of the four apses there is a circular hole over which stood the canopy protecting the relics of the saint (St. Mnac'akanyan). The platform of an ambo added in front of the south side of the altar, partly stood on this central circle. T' T'oramanyan's researches have shown that the ambulatory, delimited by a thirty-two faceted wall, was spanned by barrel-vaulting which rested, on its interior side, on the eight twin arches of each apse and on the columns standing behind the central pillars. According to the author of this text, the ambulatory had a second level, and the four apses stood within a cylindrical wall forming the second level of the rotunda. This hypothesis is contested because it contains inconsistencies (angular compartments of the four apses, weight on the twin arches). We can suppose that the ambulatory was not so high and that, following 7th century architectural principles, the central cruciform structure was revealed at this second level (A. Kuznecov, St. Mnac'akanyan). Recent studies have shown that artificially lightened materials (expanded obsidian) had been used in the building.

The palatine cathedral, the patriarchal seat and martyrion of the national saint, was exceptional because of the abundance and the quality of its sculptured decorations. The columns of the apses had composite Ionic-Armenian capitals with balusters over baskets, while the capitals of the columns behind the central pillars had eagles with extended wings. Blind arches, apparently used here for the first time, were used on the two exterior levels and also, extraordinarily, on the interior of the peripheral wall, where they formed alternate gables and archivols (of Roman origin). Outside, the blind arches were similar to archivols topped by vine scrolls, and rested on pairs of small columns with double cubical capitals with carved pairs of palms. Men holding building tools, probably masons and sculptors, were depicted in the spandrels. A horizontal band of stylized pomegranate trees and vine plants, punctuated by large, protruding pomegranates, ran above the blind arches. Higher up on the wall, oculi were framed by variously decorated moldings. The doors were offset by portals (some of them protruding), with gables over arches and jambs formed by pairs of semi-columns with double cubical capitals. The cornices were the first known example of fretwork on an inclined profile; the particularly wide dripstone was also carved.

This exceptional plan and decorations are probably due to the Patriarch Nersēs, a Hellenophile and widely read man open to the Greco-Roman and Syrian arts.

THE PATRIARCHAL PALACE

Spreading southwest of the cathedral, the palace consisted of two perpendicular wings. The west wing included two large vaulted rooms, one of them with embedded supports (the throne room?); the other had two rows of columns (reception room?). There was also, perhaps, the residence of the patriarch (V. Harut'yunyan). The east wing, with arcades giving on to the cathedral, contained ancillary buildings and the remains of a single-naved church, probably an earlier building. A wine-press stood to the south east.



890 - ZUART'NOC. CATHEDRAL.
MODEL IN THE HISTORY MUSEUM OF ARMENIA, ERIVAN.
(After T' T'oramanyan's hypothesis.)



891 - ZUART'NOC. CATHEDRAL AND PALACE. AERIAL VIEW OF THE RUINS FROM THE SOUTH.

THE PHOTOGRAPHS FOR THE SECTION
« THE MAIN ARMENIAN SITES »
WERE TAKEN ESPECIALLY FOR THIS BOOK BY :

NICOLE THIERRY

N^{os} : 565, 566, 576, 581, 596, 612, 649, 654, 659, 666, 668, 674, 676, 687, 688, 709 to 711, 720, 732, 740, 741, 754, 755, 767, 769, 771, 774, 776, 777, 786, 788 to 790, 797, 805 to 807, 819, 826, 830, 840, 841, 852, 868, 869, 873.

AND
PATRICK DONABEDIAN

N^{os} : 567 to 569, 571, 578, 579, 582, 585, 618, 624, 626, 629 to 633, 641 to 643, 645 to 647, 650, 653, 655, 657, 660, 664, 665, 673, 675, 677, 695 to 700, 702 to 704, 706, 713, 717, 721, 730, 731, 736, 737, 746, 747, 751, 752, 761, 762, 764, 773, 781 to 783, 791, 796, 809, 811, 812, 814 to 816, 821, 825, 834, 837 to 839, 844, 845, 851, 853, 855, 856, 858, 861, 862, 864, 867, 874, 877, 879, 880, 887.

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THE ARCHITECTURAL PLANS
SPECIALLY REALIZED FOR THIS BOOK ARE BY :

FRANCIS FIXOT Architect, D.P.L.G.

THE GENERAL MAPS IN THIS BOOK ARE BY :
DANIEL JACQUESSON

TYPOLGY OF THE PLANS

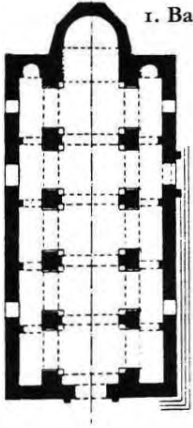
TYPOLGY OF THE CAPITALS
(Drawings by Nicole Thierry)

TYPOLGY OF THE SCULPTED
DECORATIONS
(Drawings by Nicole Thierry)

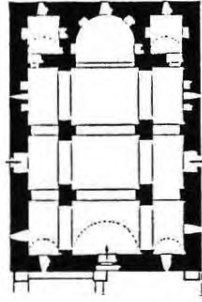
CHURCHES

1. Basilicas

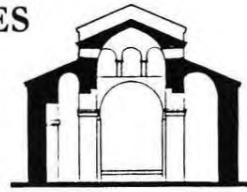
A. OBLONG PLANS.



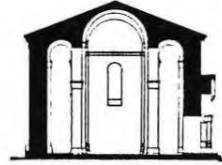
Paleo-Christian
Eľvard (6th century)



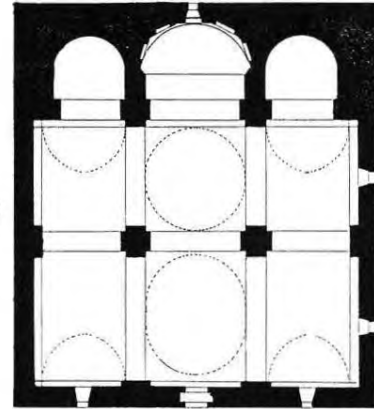
Modern
Šatimank' (1655)



Hellenistic (section)
Cicēnavank' (5th - 9th century)



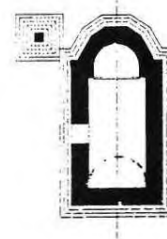
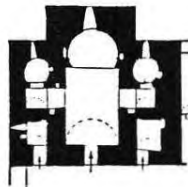
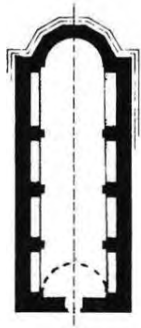
Eastern (section)
K'asaľ (5th century)



Basilica with cupolas
P'rxus (c. 1650)

2. Single naves

a) Single-apsed single nave (SN)



b) Two-apsed single nave

SN with lateral niches
Ĵarĵaris (5th century)

SN with a gallery
T'anabatvank' (5th century)

Kiĵan Anapat

SN with annex rooms

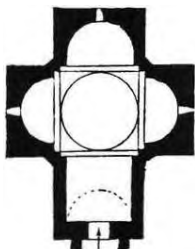
SN with protruding apse
ĴrveĴ (5th century)

Mulk' (10th century)

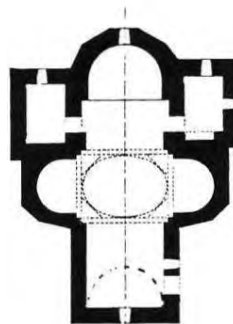
Pašuack
(6th century)

B. CENTRED PLANS

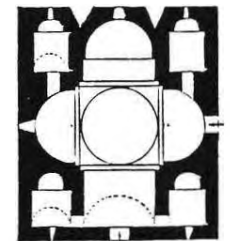
a) Three apses (T)



Free T
K'araĵamb (7th century)

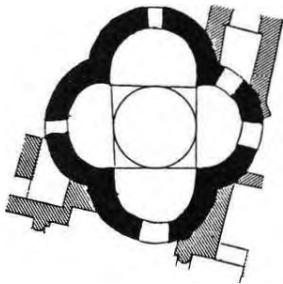


Semi-free T
Dorbantavank' (6th century)



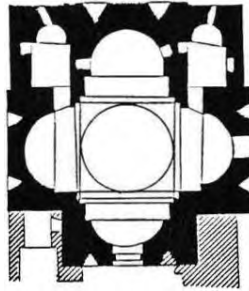
T within a plain perimeter
Koľ'avank' (c. 890)

b) Four-apses, simple (SF)



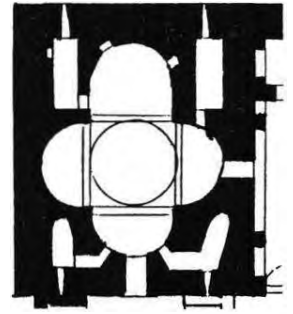
Free SF

Hayrivank' (late 11th century)



Semi-free SF

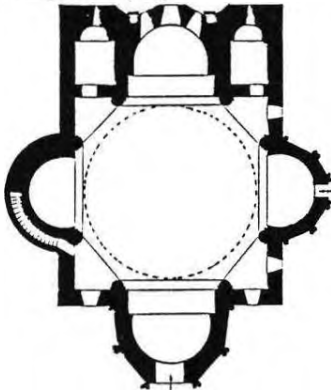
Gndevank' (936)



SF within a plain perimeter

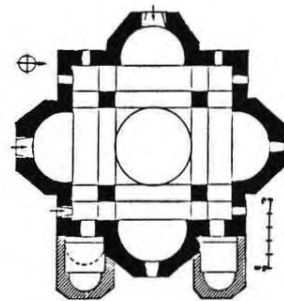
West C'ałac'k'ar (c. 935)

Four-apsed squares (FS)



Simple FS

St. Sergius at Artik' (7th century)



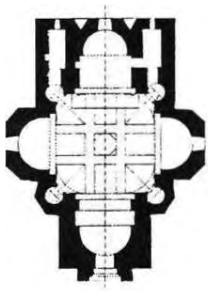
FS with ciborium

St. John at Bagaran (624-631)

Four apses and four niches (FF)

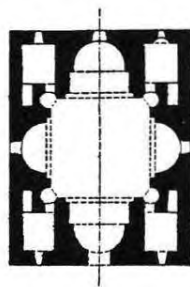
FF within a plain perimeter (FFP)

Four apses with a gallery



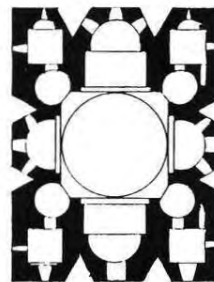
Semi-free FF

Soradâr (7th-9th century)



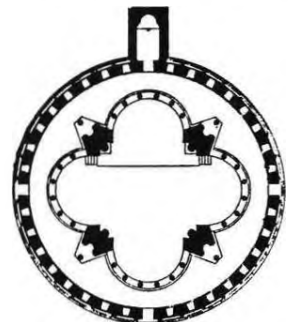
FFP within a rectangle

Aramus (730)



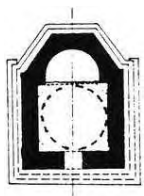
FFP within a polygon

Sisian (c. 675)



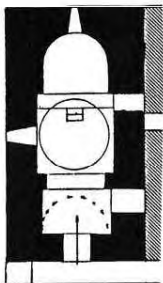
Ani, Gagkašen (1000)

c) Single apses



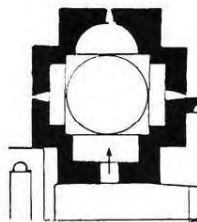
Cupolas in a square

Ofjaberd (c. 400)



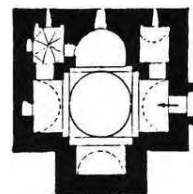
Naves with cupolas

Ganjak (Holy Mother of God) (10th century)



Free single apses

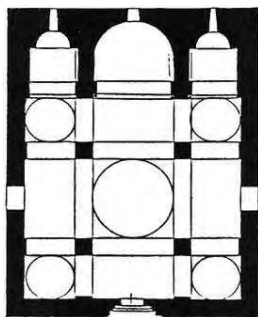
Bagayr (Holy Mother of God) (c. 1025)



Semi-free single apses

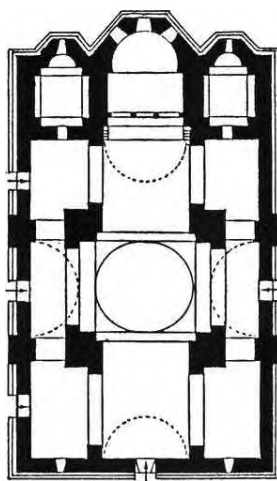
Koš (7th century)

d) Crosses within a plain perimeter (CP)



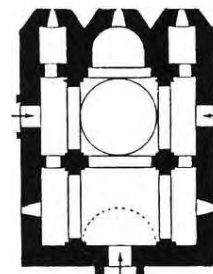
Churches-jamatouns

Aparank' (Holy Mother of God) (1664)



CP with four free-standing supports

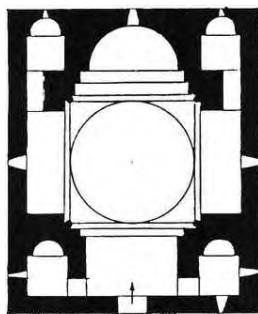
Bagawan (631-639)



CP with two free-standing supports

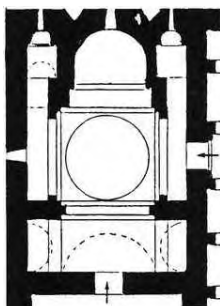
Akōri (c. 661)

CP with embedded supports



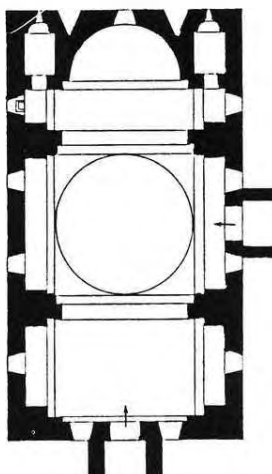
Closed partitioned CP

K'ark'op'ivank' (911)



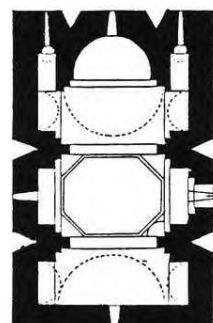
Open partitioned CP

Vahannuvank' (911)



Rooms with archaic cupola

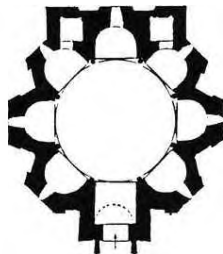
Ddmasēn (7th century)



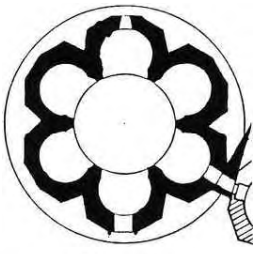
Rooms with archaic-style cupola

Taylor (10th century)

C. RADIATING PLANS



Eight apses
Irind (late 7th century)

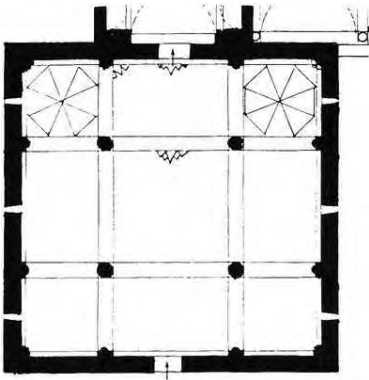


Six apses
St. Theodore at Bagaran (c. 915)

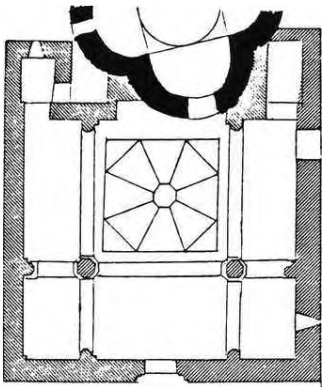
JAMATOUNS

a) Centered plans (CP)

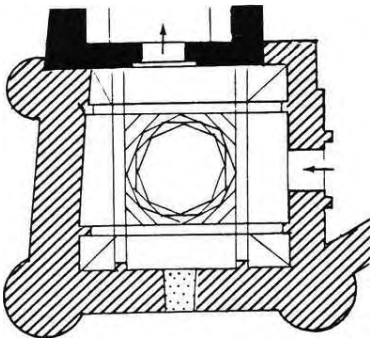
CP on pillars



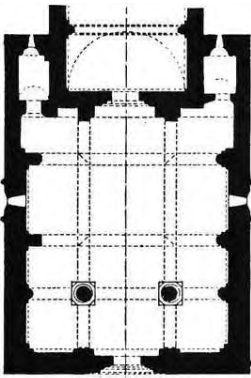
4 pillars (A1)
Bagnayr (late 12th century)



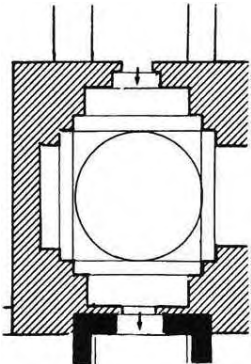
2 pillars (A2)
Hayrivank' (1211)



CP on ribs (B1)
Arak'eloc'vank' d' Ijevan (early 13th century)

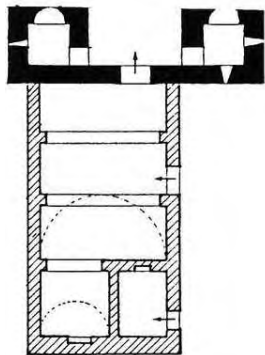


Mixed CP (C)
Mskavank' (13th century)

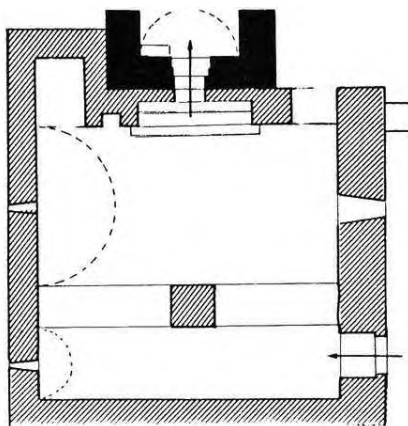


CP without support (D)
Hogec'vank' (17th century)

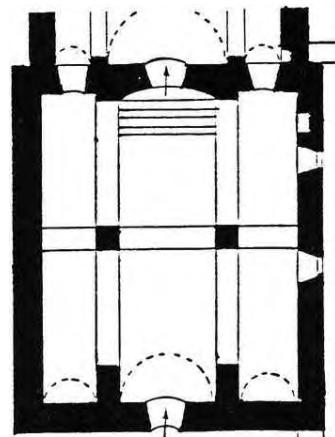
b) Oblong plans (OP)



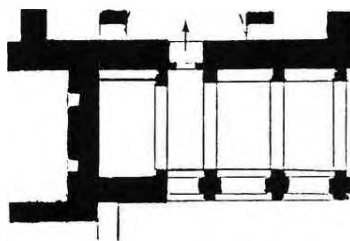
Single nave OP (E1)
K'ardop'ivank' (911)



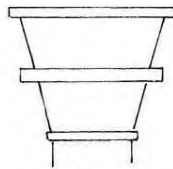
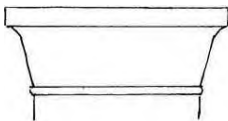
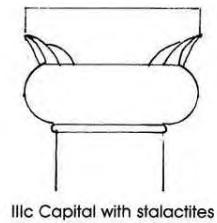
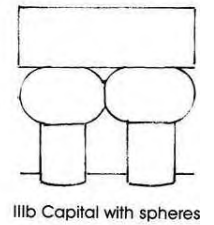
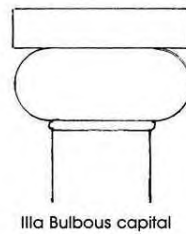
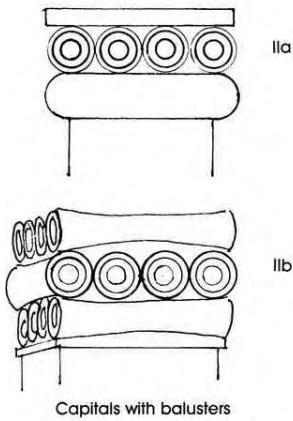
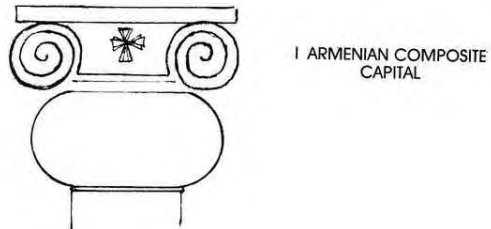
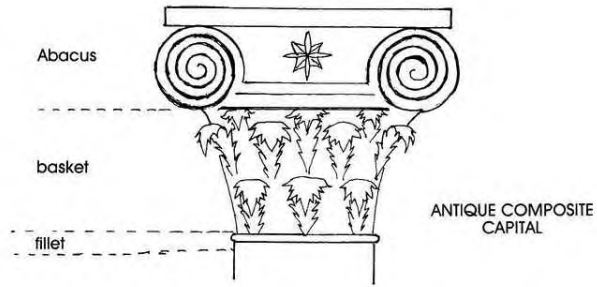
Two-naved OP (E2)
St. John at Poř (15th century)



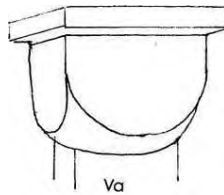
Three-naved OP (E3)
Holy Cross at Surxat' (1336)



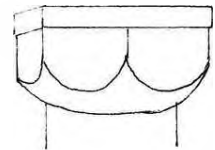
Galleried jamatoun
Orotnavank' (1006)



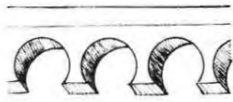
Trapezoidal capitals



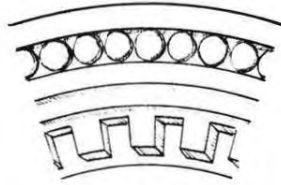
Sphero-cubic capital



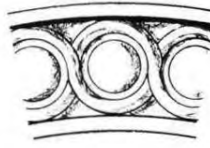
Escutcheon capital



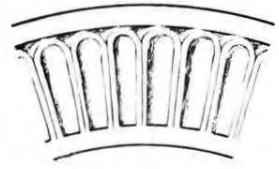
HORSESHOE ARCATURE



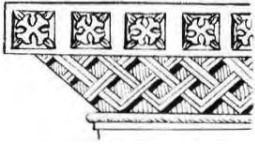
DENTILS AND PEARLS



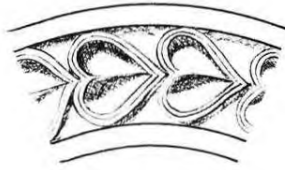
FRETWORK OF SIMPLE CURVES



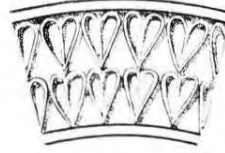
FLUTES



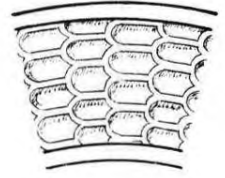
GROOVES BASKETWORK CORNICE (7th CENTURY)



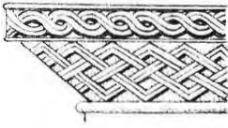
LINKS OF HEARTS



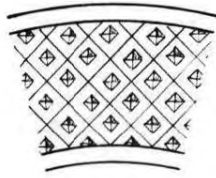
SUPERPOSED HEARTS



HONEYCOMB



BASKETWORK CORNICE (10th-11th CENTURY)



CAISSONS



SCROLLS



SCROLLS

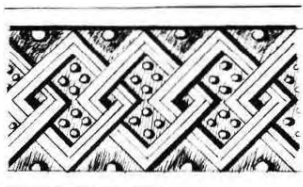


COMPARTMENTS, OR LACUNAR PATTERN-SCROLLS ALTERNATING LEAVES

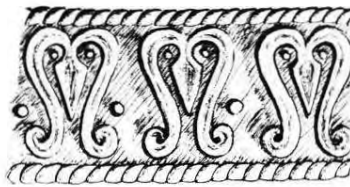


PALMETTES

FLEURETS



ANGULAR FRETWORK



EASTERN PALMETTES (KARS, 10th CENTURY)



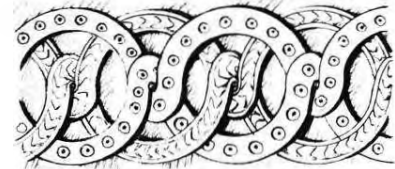
MIXED FRETWORK (NORAVANK' AT BLEN, 11th CENTURY)



CIRCLES-ROSETTES (St. MENAS, HOROMIOS, 10th CENTURY)



PALMETTES IN PROFILE (NORAVANK' AT BLEN, 11th CENTURY)



FRETWORK OF INTERLOCKED CURVES (ARGINA, 10th CENTURY)



FRETWORK WITH ROSETTES (ANI, 10th CENTURY)

CHRONOLOGY OF ARMENIAN ART

7th century B.C.	End of the Urartu kingdom. The Armenians settle down.	
c. 590 B.C.	Iranian domination (Mede, then Achemenid).	
c. 330 B.C.	Conquests of Alexander the Great.	
c. 323 B.C.	Independence of Armenia.	
94-54 B.C.	Reign of Tigran II the Great.	
63 A.D.	Treaty of Randeia : Armenia is shared between Parthians and Romans, to the Romans' advantage.	
c. 77	<i>The temple at Garni.</i>	
164-169		<i>Praetorium of Musmiye [Syria].</i>
c. 300	Conversion of Armenia by St. Gregory. <i>The cathedral at Ejmiacin I.</i>	
c. 364	<i>Mausoleum of the Arsacid kings at Aḡc'.</i>	
378		<i>Mausoleum of St. Babylas at Antioch- Kausia (Syria).</i>
c. 387	Armenia is shared between Romans and Sassanids, to the Sassanids' advantage.	
c. 406	Mesrop Maštoc' invents the Armenian alphabet.	

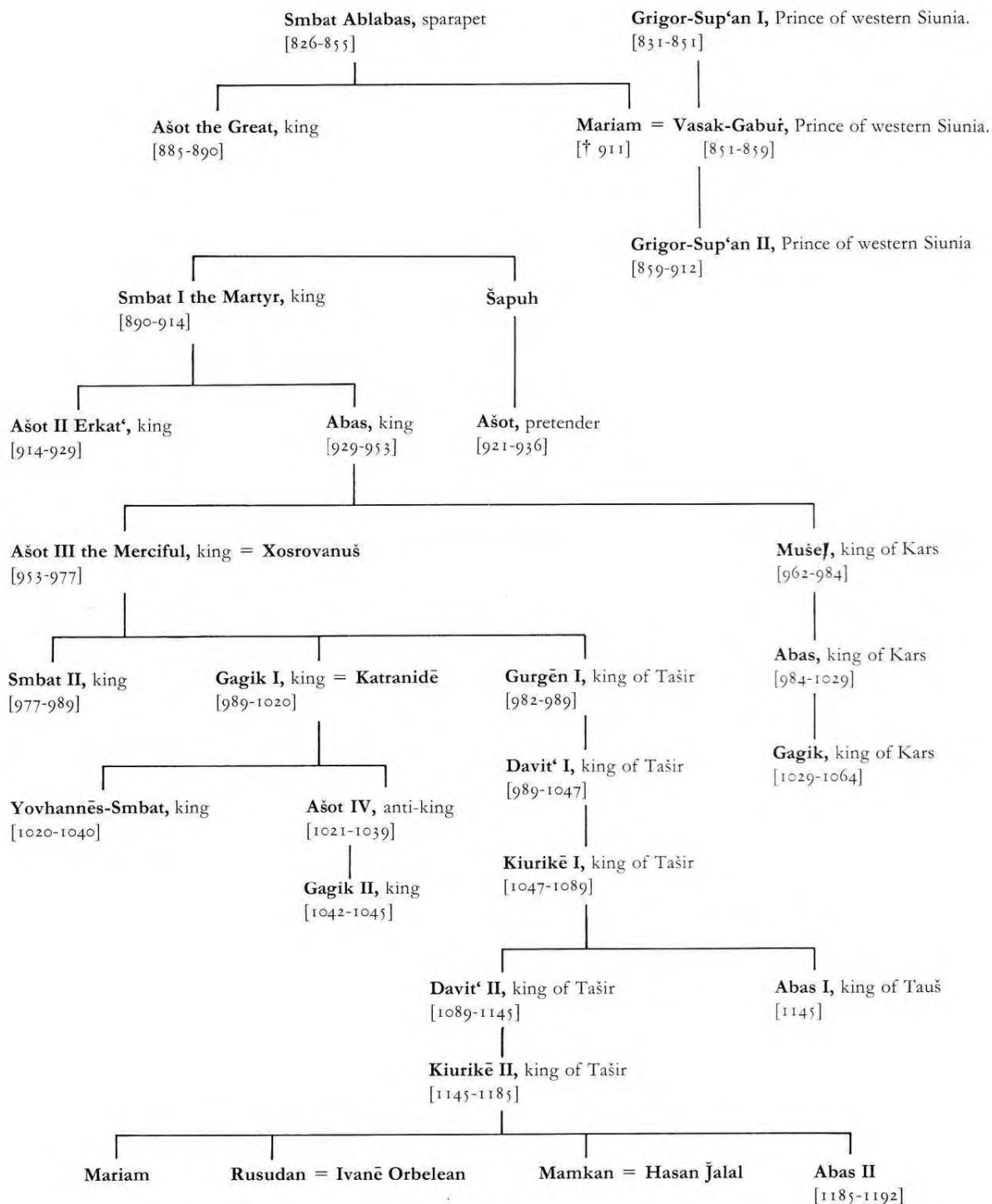
c. 425		<i>Mausoleum of Galla Placida at Ravenna [Italy].</i>
c. 450		<i>St. John I at Ephesus.</i>
c. 485	<i>The cathedral at Eġmiacin II. The church at Tekor.</i>	
532-537		<i>St. Sophia in Constantinople.</i>
536		<i>The Holy Apostles II in Constantinople.</i>
591	Treaty between the Byzantines and the Sassanids giving most of Armenia to the Byzantines.	
c. 600	<i>The cathedral at Awan.</i>	<i>Ĵvari of Mxeta [Georgia].</i>
608	The Council of Duin III: break from the Gregorian Church.	
629		The Emperor Heraclius liberates Jerusalem.
c. 640	<i>St. John at Bagawan. St. Gayane. The cathedral at Mren.</i>	
641-661	Patriarchate of Nersēs III the Builder.	
c. 645	<i>St. John at Mastara. Žuart' noc'.</i>	
654-884	Arab domination of Armenia.	
661-685	Government of Grigor Mamikonian.	
c. 665	<i>The cathedral at Aṛuč.</i>	
691		<i>The Dome of the Rock [Jerusalem].</i>
772	Defeat of Bagrevand.	
880		<i>The Nea in Constantinople.</i>
884	Establishment of the Bagratid kingdom of Armenia.	
c. 900	<i>St. John at Biwrakan.</i>	
908	Establishment of the Ardzruni kingdom in Vaspurakan.	
911	<i>The jamatoun at K'arkop'ivank' (1st dated jamatoun).</i>	
915-921	<i>The church and palace at Alt'amar.</i>	
920-940	Armenian monks are expelled from the Byzantine Empire.	
c. 930	<i>The Holy Apostles at Kars. Paintings in the church of St. Peter and St. Paul at Tat'ew.</i>	

961-1000		Reign of Dawit' III the Great of Tayk.
970		<i>The basilica at Parxali</i> (Georgia).
989-1000	The architect Trdat.	
c. 1000	<i>St. Gregory of Gagik at Ani.</i> <i>The cathedral at Ani.</i>	
1021	End of the Ardzruni kingdom in Vaspurakan.	
1021-1058	Principality of Grigor Magistros Pahlavid.	
1038	<i>St. John and jamatoun at Horomos.</i>	
1040	<i>The monastery of the Holy Seat at Sebast.</i>	
1045	End of the Bagratid kingdom of Armenia.	
1064	The Seljuk Turks invade Armenia. Fall of Ani.	
1088		<i>Cluny III</i> (beginning of Romanesque art in Burgundy).
1099		The Crusaders take Jerusalem.
1113	Creation of the Patriarchate of Aht'amar.	
1130		<i>St. Stephen in Beauvais</i> (beginning of Gothic art in France).
1175-1200	The Georgians reconquer Northern Armenia.	
1196-1375	Cilician kingdom of Armenia.	
1201	<i>The Holy Mother of God at Haritchavank'. The large jamatoun at Halbat</i> , 1st dated example of ribbed ceiling.	
1204	The Council of Sis I : images are allowed inside churches.	
1215	<i>St. Gregory of Tigran Honenc' at Ani.</i>	
1228		<i>The hospital at Divriği</i> (Anatolia).
1236-1344		Mongolian domination of Armenia.
1260-1268	The painter T'oros Roslin active.	
c. 1280-1330	The university of Glajor flourishes.	
1282-1321	The vardapet Momik active.	

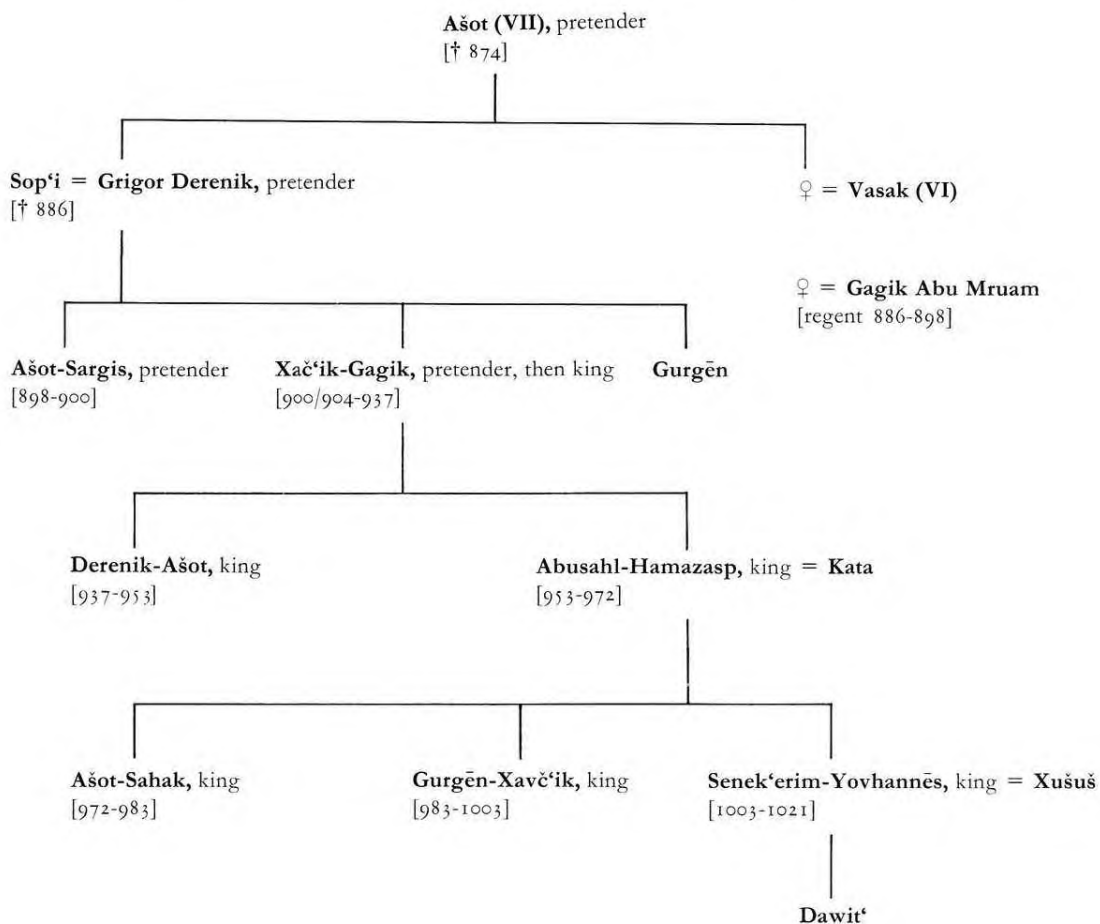
1321	<i>The Holy Mother of God at Spitakavor.</i>	
1356	King Casimir of Poland grants privileges to the Armenians of Lwow.	
1375	Sis is taken by the Mameluks.	
1386-1409	Grigor of Tat'ew.	
1387-1502	Turcoman domination of Armenia.	
1430-1473	Mxit'ar Naġaš active.	
1441	The Patriarchate is transferred to Ējmiacin ; secession of the Patriarchate of Sis.	
1452-1519		Leonardo da Vinci.
1453		Fall of Constantinople to the Ottomans.
1492		Discovery of the Americas.
1605	Shah Abbas deports the Armenians from the Old to the New Julfa.	
1639	Treaty of Qasr-i-Širin : Armenia is shared between the Ottomans and the Safavidis.	
1648	Devastating earthquake in Van province.	
c. 1650	Rebuilding programme in Vaspurakan.	
1713-1720	<i>St. John at Kluc'.</i>	
1717	Mxit'ar of Sebast founds the monastery of St. Lazarus in Venice.	
1789		The French Revolution.
1811	<i>The new church of St. Thaddeus.</i>	
1828	Treaty of Türkmençay : eastern Armenia is given to the Russians.	

GENEALOGY

GENEALOGICAL CHART OF THE BAGRATIDS



GENEALOGICAL CHART OF THE **ARDZRUNIS**



GLOSSARY

APOHYPATH :

honorary Byzantine title granted by the emperor to low-ranking foreign lords.

APOTROPAIC :

defines an object or an act used as protection against satanic powers.

ARCOSOLIUM :

arch carved into a wall above a tomb. Also mistakenly used to describe decorative arches on walls.

ATABEG :

Sejuk Turkish, and later Georgian, high dignitary.

AZERI :

branch and dialect of Turks from Azerbaijan.

BASILICA :

oblong religious building planned with three parallel naves. The name can also apply to centralized plans or single-naved churches.

BEMA :

raised ground of the altar-apse with a step usually decorated with sculptures. Central steps or steps on either side lead to the apse.

CATHOLICOS :

also called patriarch. Head of the Armenian Church. Schisms led to the existence of up to three Patriarchates, at Ejmiacin, Sis and Ajt'amar.

CAPITAL :

Architectonic feature placed between a column or a pillar and an arch. Similar as an impost.

DEISIS :

picture representing the Virgin and St. John interceding with Christ.

ERDIK :

rusticated roofing of a square space by a superposition of wooden frames receding toward the top, and alternatively disposed in diagonal and at right angles.

GAVIT :

see jamatoun.

HAN :

Turkish for caravanserai.

HIMATION :

clerical tunic.

IMPOST :

architectonic feature placed between embedded columns or pillars, and arches. Similar to capitals.

JAMATOUN :

(house of the hour, or of the office). Armenian term for narthex.

KHATCHKAR :

(literally cross-stone, not as stone cross but as cross on stone). Arched or rectangular steles on their own or embedded in walls. They are carved with one or several crosses, often with decorations, and sometimes figures and inscriptions. First seen in the 9th century. They are votive, often funerary, and sometimes apotropaical monuments.

KHODJA :

Armenian leading citizens, usually owing their wealth to international trade (16th-18th centuries).

MEDRESSE :

Muslim teaching establishment.

MIMAR :

word of Arabo-Turkish origin. Architect.

MIRHAB :

sanctuary of a mosque.

NAKHARAR :

High-ranking Armenian nobleman.

OSTIKAN :

Armenian governor at the time of the Caliphate.

PROTOME :

forepart of an animal, also used to mean portrait to waist level, usually an Apostle.

SENMURV :

fantastic animal from Iranian mythology with a griffin's head and peacock's tail.

THEOPHANY :

God's apparition or manifestation.

TRANSENNAS :

panels of open-work stone filling windows to protect the building from rain.

VARDAPET :

monk who has doctorates in theology, literature, the sciences and art. Monks studied in superior schools akin to universities, and some of them are famous (Tat'ew, Halbat, Glajor, Balēs etc.).

VARPET :

master builder or architect.

VIŠAP :

fantastic animal from Armenian mythology, either dragon or snake. Fishshaped megalithic Armenian sculpture. Dragon motifs on Armenian rugs.

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